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## **GREEK MELIC POETS**





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# GREEK MELIC POETS

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BY

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## **GREEK MELIC POETS**



extant body of Greek lyric in the hope of making the work as comprehensive as possible within the limits of a single volume. The notes aim largely at illustrating the poets from each other, and especially with reference to Pindar and Bacchylides. I have also endeavoured to show at least in part the debt of all the melic poets to Homer. Theokritos has been often cited and still more frequently Horace. The parallel passages from ancient and from modern writers embrace much that is less the result of conscious imitation than of happy coincidence, the natural expression of the language of poetry in all ages; and their inclusion is partially intended to stimulate the student to notice for himself traces of the kinship between the poets of different climes and periods. Marked as is the individuality of the Greek lyrists, the economy of their vocabulary is largely conservative, and purely verbal parallels have not been disregarded when they point to the dependence of the later upon the earlier artist.

Since the aim of the present edition is interpretative rather than critical, the textual apparatus has been made as brief as possible. The text is based upon an examination of all the MS. evidence, but the fact that, apart from Bacch. i.-x. and a few minor selections, the fragments in this volume are preserved, and that often in a very corrupt form because of their metrical and dialectal difficulties, in the MSS. of more than eighty different authors, grammarians, scholiasts, geographers, and the like, will, I trust, justify the complexion of the critical apparatus. The decision to restrict this part of the work was reached only with great unwillingness, but a conspectus of the various readings, to say nothing of the innumerable conjectures, would, I believe, have only served to embarrass the younger student for whom the book is primarily designed. Bergk's *Poetae*

*Lexicon* remains the indispensable guide to all thoroughgoing study of the text; but it is to be hoped that the new edition of the second and third volumes by Prof. Crusius, to whom the investigation of Greek lyric is already so greatly indebted, will remove the many defects that still disfigure Bergk's monumental work.

Except as regards the Aïolic forms, accents, and breathings, for which Attic has been substituted hundreds of times in the MSS., marks of apostrophe, Æolic spellings, and the like, I have adopted no readings which involves a departure from the MSS. without a statement to that effect; and I have often included in the critical apparatus some of the more marked of the above-mentioned matters that the student might gain some acquaintance with the textual problems at hand. The citation of readings unaccompanied by the name of a MS. indicates that the readings in question are found in all or in the best MSS.; specific mention is usually made of one or more MSS. only when they contain the best traditional reading. The names of the authors of emendations will be found in Bergk, except in the case of such as have appeared since the publication of his last edition (1882). These are duly recorded either in the margin or in the notes. In dealing with fragments often of the briefest compass it has not been found advisable to relegate all the critical notes to the marginal commentary.

The *Bibliography* makes mention of the chief books that have been used in the preparation of the text and notes. From these I have drawn freely. Of those that have been of most assistance I may mention the anthology of Michelangeli, which is especially valuable as regards the history of the text, Reitzenstein's *Epigram und Skolion*, and the articles by Crusius in Wissowa's edition of Pauly's *Real-Encyclopædie*.

I owe much to Jebb's Sophocles and to the editions of Pindar's epinikian odes, and I am especially indebted to the work on Pindar and Greek syntax by the distinguished scholar whose name I am privileged to associate with this book.

The commentary on Bacchylides was begun shortly after the appearance of Kenyon's edition, and no small part of the notes has, in consequence, been anticipated by the later editors. Blass' text reached me after my work was well under way, the edition of Jurenka, the French and Italian translations of Desrousseaux and Festa respectively came into my hands after the printing had begun. The commentary has profited much from the contributions to the text and interpretation of the newly discovered poems that have appeared in the twelfth volume of the *Classical Review* and in other journals. To the authors of these articles I desire to make here acknowledgment of an indebtedness that has not been stated at every point in the notes. The difficulty of apportioning the credit of priority with regard to the emendations of the text of Bacchylides is great, and in following the order of the articles in the *Classical Review* I have adopted what seemed the only feasible plan.

As has been well said by Schroeder, the prospective editor of Bergk's Pindar, the study of Greek metre is at present in a state of anarchy; and I am not certain that an attempt to grapple with the various theories put forward since the time of Westphal and J. H. H. Schmilt has tended to improve the book. In the case of poetry that is largely fragmentary uncertainty is the result of the best attempt. As regards Bacchylides I have contented myself with presenting the scansion of the lines as they stand in the papyrus, and in the main according to the doctrine of Westphal, which still holds its ground among a

large body of metrical scholars; and in general I have preferred, in a book of this character, to follow a conservative course rather than adopt the theories of Weil, who leans to the revival of the antispast, of Wilamowitz, or of Blass, which are still undeveloped in detail.

The collection embraces, apart from the folk-songs, which are of uncertain date in many cases, only such poems as are the product of the classical period. As many will be glad to read the *Anakreontica* in conjunction with the genuine poems of Anakreon, I have added a selection in the Appendix, which contains also the skolia attributed to the Sages, the paian of Isyllus, and several of the lyrics that have lately been discovered in the course of the excavations at Delphi by the French School. While the sheets were passing through the press I was able to find a place for the new poem of Sappho, though it has not been successfully restored, and for the fragment attributed to Alkman.

My sincere thanks are due to Dr. Mortimer Leonard Earle, whose assistance has been of the greatest service both in the interpretation and emendation of several passages and in the reading of the proofs.

AMERICAN SCHOOL OF CLASSICAL STUDIES,  
ATHENS, Nov. 27, 1899.





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## INTRODUCTION.

FOR that broad department of poetry coordinate with the epic and the drama which we call lyric, the Greeks had no comprehensive name. To the writers of the Alexandrian age,<sup>1</sup> who introduced and gave currency to the expression, lyric meant primarily what the name imports—poetry sung to the accompaniment of the lyre. By an inexact but natural extension of the range of the word, lyric came to include all verse sung to music without prejudice to the supremacy of the lyre,

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<sup>1</sup> *λυρικός* appears for the first time in the *Ars Gramm.* (p. 6. l. 10 Uhlig) of Dionysios Thrax, the pupil of Aristarchos, who speaks of *λυρική ποίησις*. Plut. *de liberis educ.* 13 B has *λυρική τέχνη*; the later introduction to the pseudo-Anakreontic collection (2 B, 2), *λυρική μούσα*. Cicero *Orat.* 55. 183 uses the Greek *λυρικοί* (cf. Plut. *Numa* 4), and his contemporary Didymos Chalkenteros wrote a treatise *περὶ λυρικῶν ποιητῶν* that was a storehouse of information to later students of literature. A tractate of no importance in Boissonade's *Anecdota* has the title *περὶ λυρικῶν* (cf. Schmidt *Didymi Frag.* 395). Clem. Alex. (about 200 A.D.) quotes from Bacch. as a *λυρικός* (*Strom.* 5. 731). The title of the work by Euphorion (born 276 B.C.)—*περὶ μελοποιῶν*—is in agreement with the usage of the classical period and of later inscriptions. Plato sometimes (*Phaidr.* 243 A, *Gorg.* 449 D) uses *μουσική*, *μουσικός* where the modern equivalent is 'lyric.' Horace, Ovid, Quintilian and other Roman writers use *lyricus* to denote the melic poet. *λυρικός* appears under the name Anakreon in C. I. Sic. *et Ital.* 1132; and in a late inscr. from Egypt (C. I. G. 4716 add. d 44).



which was the first instrument employed in the history of Greek poetry. Besides the numerous other stringed instruments used by the Greek poets to accompany their songs, the flute was adopted in the instrumentation of many lyrical poems, such as the processionals, dirges, paans, parthencia, and some of the hyporchemes; and both flute and lyre were employed by Pindar in giving an instrumental setting to several of his triumphal odes. More appropriate therefore than lyric, as an exact and comprehensive designation of all poetry that was sung to a musical accompaniment, is melic, the term in vogue among the Greeks of the classic age.

Melos consists of three elements—words, melody, and rhythm.<sup>1</sup> In the meaning ‘song,’ μέλος is later than Homer,<sup>2</sup> in whom the word denotes a ‘member’, and melic poetry is, in fact, so called not because of any connection with μέλπω,<sup>3</sup> but because it is divided into members.<sup>4</sup> Just as ποιεῖν embraces the creative activity of poet and of musical composer, so μέλος comprehends the text and the melody, both of which are divided into members.<sup>5</sup> The term melic was not

<sup>1</sup> Plato *Rep.* 398 D τὸ μέλος ἐκ τριῶν ἐστὶ συγκείμενον, λόγοι τε καὶ ἁρμονίας καὶ ῥυθμοῦ, cf. Arist. *Quint.* 1. 6 χρῆ γὰρ καὶ μελωδίαν θεωρεῖσθαι καὶ ῥυθμόν καὶ λέξιν, ὅπως ἂν τὸ τέλειον τῆς ψῆς ἀπεργάζεταιται.

<sup>2</sup> *Hymn* 19. 16, Archil. 77, Alkm. i.

<sup>3</sup> Euripides’ alliteration μοῦσαν μελῶν (*Alk.* 454) possibly points to the poet’s belief in the etymological connection of the words.

<sup>4</sup> Mar. Vict. 184. 8 (cf. 54. 13) hints at this explanation: *sicut et corporis nostri partes Graece μέλη appellantur. Glied and Lied* (L. and. S.) is a specious parallel.

<sup>5</sup> μέλος is cognate with Skt. *marmam* ‘joint.’ The reason for the musical connotation of the word is not perfectly clear. Allen, *Harvard Stud. in Class. Philol.* 4. 207, suggested that it came into use from the singing-school (cf. Plato *Protag.* 325 κ. ll.) and with special reference to the phrases (members)

extended to cover elegiac, iambic, and even epic, poetry because the musical accompaniment was not so vital a feature of these forms of poetical composition (so long as they were still sung, either in part or entire) as it was in the case of melic verse, which was marked by flexibility of rhythm and melody. It is in the strophe of choral poetry, where the members are not uniform as in the epic hexameter, which preceded melic, that we may best observe the arrangement of the words in members (κατὰ μέλη) which mark the movement of the air in its several phrases.<sup>1</sup> It is, however, questionable whether μέλος was first used with special reference to the strophe. The nome, when provided with a text, was composed in hexameters, and it is included under μέλος. We may therefore assume that the name melic is due, not to the articulations of the strophe, but to the complete musical setting which was the essential feature of the numerous species of verse that fall under this class.

The general name for 'song' is ᾠσμα. In so far as the words of a poem have been set to music from beginning to end the poem is a μέλος.<sup>2</sup> ὥδή, on the other hand, in its strictest application is a poem that is sung merely, and is therefore the specific name for a folk-song, which is only then called μέλος when it has been adapted and transformed by the artist who sets it to music. Sometimes ὥδή appears to designate lyric as opposed to other species of poetry, and thus to usurp the place of μέλος; but only when

of the four-line stanza. So in Sanskrit, *pāda*, 'foot,' denotes a line of a tetracolic stanza and 'verse.' Cf. *πούς* and *κῶλον*. In the meaning 'tune,' μέλος occurs as early as Alkman (vi.). Cf. *γλῶσσα καὶ μέλος* Eur. *Alk.* 357.

<sup>1</sup>In his *carmina* *divides* Horace (l. 15. 15) has possibly preserved a trace of this conception.

<sup>2</sup>A single, definite poem is called μέλος in Hdt. 5. 95, ᾠσμα Plato *Protag.* 339 B.

no stress is laid upon the fact of musical composition. Our use of 'ode' in speaking of a poem of Sappho or Pindar is derived from the employment of ὕδῃ to signify a single, definite poem.

### CANON OF THE MELIC POETS.

The Alexandrian scholars included in their Canon the following nine melic poets<sup>1</sup>: Alkman, Alkaios, Sappho, Stesichoros, Ibykos, Anakreon, Simonides, Pindar, and Bacchylides. This number was increased by the addition of the name of Korinna; so that, whereas Quint. 10. 1. 61 says *novem lyricorum longe Pindarus princeps*, Petron. Satir. 2 has *Pindarus novemque lyrici*. The existence of a more exclusive list has been wrongly concluded from Statius Silv. 5. 3. 94 *quosque orbe sub omni ardua septena numerat sapientia fama*.

### MONODIC AND CHORAL MELIC.

From one point of view Greek melic may be regarded as sacred or profane. Almost all of the lyrics of the Greeks arose in connection with the cult of the gods, and in course of time, as the artistic instinct was developed, were to a greater or less degree divorced from their primitive ritualistic function. More clearly marked, however, is the division, in the literary period, into monodic (to which some scholars would restrict the term melic) and choral song.<sup>2</sup> Originally almost all melic poetry was led by

<sup>1</sup> See *An. Par.* 4. 136, Usener *Dion. Halic. de imit.* 130.

<sup>2</sup> Plato in the *Laos* 700 B. ignores this method of division when he classifies melic poetry according to contents (εἶδη) and form (σχήματα). If the εἶδη are hymns, threnoi, paians, etc., and the σχήματα are aulic and kitharodic, the name would be both an εἶδος and a σχῆμα. In *Pol.* 8. 7 Aristotle records a division into ethical (ἠθικά) melodies, melodies of

a single voice, while the chorus sang only the refrain; and certain kinds became entirely choral at different times and places. According to the instrumentation, melic was of two species: kitharoedic, when the words were accompanied by the notes of a stringed instrument, and aulodic, when the flute, or rather the clarinet, was employed. The two forms of musical accompaniment were occasionally combined. The instrumentation (*κροῦσις*) was subordinate to the text in the best melic period. Between the music, rhythms, and musical modes of monodic and of choral song there is no thoroughgoing distinction. Choral song was in unison except when an interval of an octave was the result of the participation of men and boys or women in the same chorus. This is the only form of modern 'harmony' that ancient Greek choral music has to show.

Monodic melic, or that which is sung by a single voice, is represented in the earliest stage of Greek song by the *nome*; and this form remained monodic until the end of the fifth century. The chief representatives of the monody are the *Aiolians* and the *Ionic Anakreon*. Its stanzas were repeated without interruption and were of brief compass, usually consisting of four or five simple verses, often arranged in regular succession (*κατὰ στίχον*); the metre was generally some form of logaoedic. The sphere of the monody is the sphere of emotion—the deepest feelings of the individual, his joy and sorrow, hate and friendship; or his trifling moods are equally the subject of this song that exists for itself alone because it is the outpouring of the heart and unprompted by the requirements of a ritual. Its wealth of emotion, unimpaired by the accidents

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action (*πρακτικά*), and passionate melodies (*ἐνθουσιαστικά*). These correspond to *Aristoxenos'* *ἡσυχαστική*, *συσταλτική*, and *διασταλτική μελοποιία*, and to *Aristeides'* *νομικός*, *τραγικός*, and *διθυραμβικός τρόπος*.

of time and place, makes it for us the most enduring of the relics of Greek song ; whereas we find it difficult to represent the occasions that gave birth to the choral ode, which, because of its intimate association with the religious faith and cult of the Greeks, is stamped with the distinctive qualities of the ancient world.

Choral melic is in large measure public in character and epideictic. It is devoted to the worship of the gods and heroes, and is therefore a solemn expression of the united voice of the state. It is not confined to the narrow spirit of a canton, but has an international catholicity though the poets are mainly aristocrats. Though choral melic is public in mood, it is none the less an expression of the individual poet, and it is ill advised to define choral poetry as objective in contrast to the subjective monody. In the pre-Attic age the chorus is only the mouthpiece of the poet, whether it chants a hymn, a threnody, a paian, or a triumphal ode. Not only does the poet show a consciousness of the public : he is conscious of himself and of his art. But in the fifth century at Athens, where he composes for the musical festivals in charge of the sovereign people, he surrenders something of his former freedom of expression because he is the representative of the whole state.

In the union of song, music, and dance ( $\psi\delta\eta$   $\tau\epsilon\lambda\epsilon\acute{\iota}\alpha$ ) the ancients discovered the perfection of melic, and those poems were most esteemed which required the cooperation of all three arts. The poet himself was not merely the artificer of the words : he was a master of musical composition and skilled in arranging the evolutions of the dance, so that the union of the arts which was present to his imagination as a poet took audible and visible effect under his direction as chorodidaskalos. Almost all choral melic was accompanied by the dance proper or by marching, which gave plastic life to the words of the poet and dis-

tinetness to the phases of the rhythm. There were three kinds of lyric dance: the pyrrhic, which was warlike and rapid, the grave and solemn gymnopaedic, and the sportive hyporchematic. The Dorian choruses were usually quadrangular, arranged in ranks (*ζυγά*) according to breadth and in files (*στοίχοι*) according to depth. The rhythms of choral melic were varied, and each poem had a different metre. The arrangement was now monostrophic, now in groups of triads, consisting of strophe, antistrophe, and epode, now in free rhythms without grouping. The equilibrium of the grouping by triads gave precision and severe beauty with mobility and grace. The ampler and more intricate strophes and epodes were a work of the most complicated art and often required the services of guilds of trained singers. The choruses were composed of men and boys, and occasionally of girls, as in the marriage songs and in connection with the worship of the gods.

If we call the first of the two divisions *Aiolian*, it is without prejudice to the fact that the Lesbian epithalamia were choral and that the Aiolians chanted in chorus the praises of the gods at their religious festivals. On the other hand much that is *Dorian* is purely personal and needed no orchestric accompaniment. The Greeks did not separate private from public life as do the moderns; hence much that is regarded by us as proper only to the sphere of the individual finds an outlet in the choral ode, which is an expression of the common sentiment of the state. Most of the choric poets were not Dorians, but the Dorian stamp is upon all choral poetry in its language, rhythm, and metre.

#### SUBDIVISIONS OF MELIC POETRY.

The writers of the classical period made no attempt to classify all the various forms of their melic poetry.



Pindar alludes, in Frag. 139, to *paians*, *dithyramba*, *threnoi*, the *Linos-song*, *hymeneals*, and the *ialemos*. In a passage<sup>1</sup> that does not aim at exhaustiveness Plato mentions hymns, threnodies, *paiana*, *dithyramba*, and *nomes*. Hymns to the gods, *enkomia* in honour of good men and women, and *hymeneal songs*<sup>2</sup> alone find a place in the Platonic ideal state that safeguards its citizens from the demoralizing influence produced by the fictions of the poets, who mix evil with good. When Aristotle<sup>3</sup> distinguishes lyric from epic and dramatic poetry, he employs the term *dithyrambic*, though he also alludes to the *nomo*, mainly because the *dithyramb* and the *nomo* were the chief representatives of *melic* in his day. His treatise *περὶ ποιητῶν* is lost, as are the various works by the *Peripatetics* that bore the same title or dealt with the history of music, the musical contests, etc.

It was not till the great library at Alexandria was established that any external necessity was felt to group exactly all the great mass of *melic* poetry then extant but now almost completely lost. An Apollonios of Alexandria, for example, gained his name *ὁ εἰδογράφος* from his activity as a classifier, especially of the poems of Pindar. While the under-mentioned three-fold division may be anterior to the founding of Ptolemy's library, its elaboration is certainly the result of the labours of the editors and scholars of Alexandria, who for the first time made complete editions of the works of Alkman, Alkaios, Sappho, Pindar, and other lyric poets, which they arranged either according to contents or according to metre.

The only approximately exact divisions of Greek

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<sup>1</sup> *Laws* 700 B.

<sup>2</sup> *Laws* 802 A, *Rep.* 459 E, 607 A; *hyporchemes Ion* 534 C.

<sup>3</sup> *Poetics* 1447 a 15, b 25.

melic that have come down to us were made in Alexandria and have been transmitted, through the medium of Didymos' *περὶ λυρικῶν ποιητῶν*, to Proklos, who in his *Chrestomathy*<sup>1</sup> arranges the various forms of melic under the following three heads.<sup>2</sup>

### 1. TO THE GODS.

Hymn (ὕμνος).	Nome (νόμος).
Prosodion (προσόδιον).	Adonidion (ἄδωνίδιον).
Paian (παιάν).	Iobacchos (ἰόβακχος).
Dithyramb (διθύραμβος).	Hyporcheme (ὑπόρχημα).

### 2. TO MEN.

Enkomion (ἐγκώμιον).	Hymenaios (ὑμέναιος).
Epinikion (ἐπινίκιον).	[Sillos (σίλλος).] <sup>3</sup>
Skolion (σκόλιον).	Threnos (θρήνος).
Erotic song (ἐρωτικόν).	Epikedeion (ἐπικήδειον).
Epithalamium (ἐπιθαλάμιον).	

### 3. TO GODS AND MEN.

Partheneion (παρθενεῖον).	Oschophorikon (ὠσχοφορικόν or ὀσχοφορικόν).
Daphnephorikon (δαφνηφορικόν).	Votive songs (εὐκτικά).

<sup>1</sup> Westphal's *Metr. Gr.* 1. 243. Cf. Menand. *Rhet. Gr.* 9. 127 ff. Brief definitions of many of the species appear in an anonymous writer (*An. Ox.* 4. 313).

<sup>2</sup> Cf. Theokr. 16. 1 *αἰεὶ τοῦτο Διὸς κούραις μέλει, αἰὲν ἀοιδοῖς, | ὕμνεϊν ἀθανάτους, ὕμνεϊν ἀγαθῶν κλέα ἀνδρῶν*, Hor. *ars poet.* 83 ff. : *Musa dedit fidibus divos puerosque deorum | et pugilem victorem et equum certamine primum | et iuvenum curas et libera vina referre.*

<sup>3</sup> Silloi was the name for lampoons after the time of Timon of Phleius (280 B.C.), who attacked the philosophers. The title was in course of time given to the lampoons of Xenophanes, who lived in the sixth century, but the sillos is not a melic poem.



To the above three classes Proklos adds a further division embracing songs on 'casual occurrences' (*προσπιπτονσαι περιστάσεις*), which, he says, are not species of melic, though the poets themselves undertook their composition. They are, *πραγματικά, ἐμπορικά, ἀποστολικά* (cf. Athen. 14. 631 D), *γνώμολογικά, γεωργικά, ἐπισταλτικά*. These names probably represent an attempt at classifying certain poems which resisted enrolment among the various divisions of the orthodox system of the early Alexandrians. If, as seems probable, such poems as Alkm. x., Alk. xvi., Ss. xli., and, possibly, some of the folk songs are in point, Proklos, or his source, is inconsistent in calling this class pseudo-melic. *κλεψιάμβοι*, mentioned by Hesych. as a form of melic composition, derive their name merely from the stringed instrument called the *κλεψιάμβος*.

This method of classification is defective from several points of view. The sharp differentiation between the divine and the human element is not visible, for example, in the skolia, or even in the epinikion because of its pervasive religious tone. It lacks historical perspective, since the forms of melic were continually changing their character: the human side was continually gaining ground at the expense of the divine. It exaggerates the difference between poems of similar form and content, differences that were often evanescent to the ancients.<sup>1</sup> It is largely dependent upon the use of words, that were, for the most part, not employed in the lyric age in a technical sense; and it leaves us uncertain as to the designation of many of the poems of Alkaios, Sappho, Anakreon, and other poets (e.g. Pindar's 11th Nemean). Still, it is the only relatively complete system of arrangement that was made by the ancient scholars who had access to the entire body of Greek song; and as such it may form the basis of a sketch of the different species that appear in this volume.

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<sup>1</sup>For example Pind. x.; so with the paian and hyporcheme

## HYMN.

The word ὕμνος is derived from a root that appears in Lat. *suere*, Eng. 'sew,' and means strictly that which is sewed or joined together.<sup>1</sup> In Sanskrit we find the connected word *syūman*, 'bond,' 'strap,' and in a passage of the Rig Veda (1. 113. 17) the 'sacred singer' is said to 'sound forth his songs in continuous (*syūmanā*) strain'; the words of his song are, as it were, stitched together so as to form one piece. So in θ 429 (cf. *Hymn* 3. 451) ἀοιδῆς ὕμνος is a 'joining of song,' and by a like figure Hesiod (Frag. 227) speaks of himself and Homer as ἐν νεαροῖς ὕμνοισι ποικίλους ἀοιδῆν. Between ὕμνος and ῥαψῳδία the difference is primarily only of degree, and μέλος 'articulated song' is not far removed.

Originally then a 'hymn' was any song whether secular or sacred, and is so used in Homer, to whom the story of Odysseus' part in Troy's taking is a 'hymn.' The songs in praise of the gods precede the 'hymn' to the men and women of old, says an *Homeric Hymn* (1. 160). It is only by holding to the early meaning of the word that we are justified in putting in the same class with the lyric poems the so-called *Homeric Hymns*. Unlike the latter the lyric hymns were never used as preludes<sup>2</sup> to epic recitals, nor do they aim at a purely secular or poetic effect. Only that modern point of view which emphasizes the presence of religious feeling could regard the *Homeric Hymns* as a source of lyric song. The post-classical

<sup>1</sup> ὕμνος is neither 'web' of song, as if from ὑφαίνω (despite *ἱεραὶς ὕμνος* Bacch. ii. 9); nor merely 'melody,' as Reinmann takes it to mean, equating the word with *νομός*. Cf. Philodemus *de mus.*, Frag. 10.

<sup>2</sup> Alkaios' hymn to Apollo is called a prooimion by Paus. 10. 8. 4, probably because it recalled the style of the old *Homeric Hymns* were called at an early date (*Thuk.* 3. 104).

a strictly religious song it must have played a chief part in the festivals of the gods, and have been sung either immediately before or after the sacrifice.

While most hymns gave expression to public devotion, some were intended to be sung by a single voice. In the most ancient and pre-lyric times, if we are to believe Pausanias (10. 7. 2), there were contests between individuals in the singing of hymns, and prizes were awarded to Chrysothemis, Philammon and others. In the lyric period the hymns of Terpander, Alkaios, Sappho, and Anakreon were all monodic. When the hymn was choral the chorus usually consisted of men, sometimes of women. In early times there may have been guilds of singers as there were professional or official hymnographers in the post-classical period.<sup>1</sup>

The character of the hymn varied with time, cult, and locality. The Thebans loved to sing of Herakles; the Spartans, of Kastor and Polydeukes. Though the Dorians produced few hymn-writers, the cultivation of the hymn was peculiarly suited to their deep religious sense. Without becoming absolutely secular at any period, even among the Aiolians and Ionians, who gave it an erotic or even sympotic character, the hymn tended to degenerate into a mere embellishment of the festival, gaining indeed in finish, delicacy, and grace, but ceasing to be the outpouring of a fervent piety. In abandoning its choral form among the Aiolians, the hymn lost its affinity with the ritual of the cult; though Sappho and Anakreon retain the invocation. On the other hand in the Dorian colonies of the west the choral hymn was secularized by Stesichoros, who made the heroes the chief theme

<sup>1</sup> C. I. G. 2715 (time of Tiberius) says that the Karian city of Stratonikeia commissioned the city-clerk to compose a hymn in honour of Hekate. A certain Ptolemaios wrote *περὶ κατὰ πόλεις τοῦς ὁμῶν ποιησάντων*.

instead of the gods. Ibykos went a step further in composing erotic hymns in honour of Ganymede and Endymion. Thus the way was prepared for the enkomion and triumphal song, which substituted outright the praise of contemporary men for the worship of the gods and demi gods. It is noteworthy that the secularization of the hymn in widely distant parts of Greece is conterminous with the period of its highest artistic excellence. The old religious hymn suffered eclipse, but it did not die out completely.

The remnants of the choral hymn are too scant to permit any attempt at defining its contents. Probably it dealt, not with any chance circumstance in the history of the god, but with the story of his birth, his marriage, or his death, and with the sanctuaries consecrated to his worship which he loved to honour by his residence. A certain archaic, epic, and objective tone was inevitable in conjunction with the prayer, and in like manner, though to a less degree than in the more ancient liturgies, such as were composed by Olen, Musaios, Pamphos, and Orpheus, the old time hieratic character was preserved by the invocation of the god with epithets that compelled his favour and ensured the efficacy of the petition. So, on the other hand, the powers that made for evil were subdued and their maleficent activity chained (*δεσμεύειν*) by a comprehensive register of their attributes.

The wealth of material at the command of the poet affected the hymnodic style at the time of Pindar, who feigns embarrassment (*ἀπορία*) in the selection of the appropriate myth (Pind. i., cf. Mel. Adesp. 84). Usually the hymn was tranquil in tone, plain in style, simple, and free from excessive ornament. In early times the metre was probably the dactylic hexameter, but later any measure appropriate to the theme was employed. The normal form of composition consisted of *strophe*, *antistrophe*, and *epode*. The mode was

generally the solemn Dorian, but we know that Stesichoros used the P'bygian, and Lasos the Aiolian. Of the famous melic poets almost all, from Alkman to Timotheos, are reported to have composed hymns.

So varied in character is the hymnal ode that the mint marks of subdivision are elusory. The rhetorician Menander<sup>1</sup> sought to establish two species, but it is uncertain whether he is not using 'hymn' in the collective sense.

1. Kletic or invocatory hymns, which summon the god to leave his present abiding place. It was a favourite device of the poets to describe the rivers, meadows, shrines, and dancing-places where the god might be tarrying and whence he was expected to come at the call of his petitioner. So common was this feature that it degenerated into a mannerism, which is imitated by Aristophanes in *Nubes* 270 ff. In case a prayer followed upon the invocation, the element of description was abridged. Examples of kletic hymns are Alkm. 21 Κίπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρυτὰν (of Aphrodite), Alk. ii., Sa. i., v., 6 ἢ σε Κίπρος καὶ Πάφος ἢ Πάνορμος (scil. ἔχει, of Aphr.), Aristoph. *Ranæ* 875 ff., *Lysistr.* 1296 ff., (Aisch. *Eum.* 287 ff.). Echoes in Theokr. 1. 123, 15. 100, Kallim. 1. 4, Catull. 36, Hor. 1. 30. 2., cf. A. 38.

2. The valedictory (ἀποπεμπτικοί) hymns dealt with the supposed or actual absence of the god and contained a prayer for his return. The country, city, and people which he is quitting, the place of his future sojourn—any spot that fancy could paint as the domicile of the god—became the object of a description even more elaborate than that of the kletic class. Bacchylides is reported to have excelled in the composition of valedictory hymns.

<sup>1</sup> *Rhet. Gr.* 9. 135 ff.



## PROSODION

Prosodia (*προσῳδία* *scil. ἄστυα*; also called *προσῳδαίκοι*) were chorals of supplication or thanksgiving, sung to the music of the flute in solemn processions to the temples or altars of the gods. Their character varied somewhat with the god whose sanctuary was visited or to whom offerings were made. Sometimes the festival was in honour of a god whose cult was native; sometimes a festal chorus or *θεοπία* was sent abroad to a famous shrine, and the prosodion was sung when the representatives of the state reached their destination, as in the case of the Messenian embassy to the Delian Apollo (Eumelos). The prosodia were often petitionary (Plato *Laws* 796 c).

The prosodia naturally formed the introductory part of the festival while the approach was made to the temple or while the sacred offerings were brought to the altar. After the prosodion came a hyporchematic song, and this was followed by the hymn proper. *ἐξόδια* or *ἀποτρεπτικά* seem to have attended the departure from the shrine of the god. Apollo and Artemis claimed most of the prosodia proper, which were particularly cultivated at Delphi and at Delos, but other gods were honoured with processional songs, as for example, Dionysos.<sup>1</sup> As the processional song is only a species of hymn, so there are various species of prosodia, e.g. the *partheneia* and *daphnephorika*. We hear of prosodia as *εὐχόμεναι* at the Pyanepsia, at the Eleusinia, Thesmophoria, Heraia, Ilaloe, etc. Sometimes the prosodion was akin to the paian, and we have prosodiac paianes, e.g. in Pindar Frag. vi., though according to Proklos this was a misuse of words. *παιάν* is here the wider, *προσῳδιον* the narrower, term. If Σ 567 ff.

<sup>1</sup>Schol. Hephaist. 134.

is a prosodion, X 391 is closely akin to a prosodiac paian, perhaps nearer to the prosodion than to the paian. It is noteworthy that Homer does not allude to the ancient form of the simple prosodion.

Prosodia and embateria may have been accompanied originally by the music of the lyre.<sup>1</sup> It was the flute, however, that was regarded as the proper instrument for processions whether these were attended by songs or not. In a Delphic inscription (Wescher Foucart no. 45) an αἰλητής is especially provided for the prosodia; flute players are seen in the frieze of the Parthenon that represents the Panathenaic procession; and a flute player accompanied the boy who carried the laurel bough from Tempe to Delphi. (A vase (no. 1686) in the Berlin Museum represents a procession with lyrists as well as flute players.) The story that Klonas, the aulode, was the 'inventor' of prosodia (and the prosodiac metre) shows merely that there was a close connection in early times between aulodic and this form of melic. Some think that it was Klonas who first employed the flute instead of the lyre to accompany the prosodia.

The movements of the chorus were solemn, stately, and in harmony with the contents of their songs and the Dorian mode to which they were sung. Of the metre in the earliest period we have no accurate information—but it is probable that the dactylic hexameter, measured by dipodies, was in common use; and a reminiscence of this early form may be seen in the closing hexameters of the *Frogs*. When the influence of the epos was on the decline, lyric poetry employed the 'prosodiac' rhythm to increase the liveliness of the movement. Westphal thinks that — — — — — was the original

<sup>1</sup>Cf. Athen. 4. 139 E on the Lakonian prosodia at the *Hyakinthia*; Pollux 4. 64.

form, and that  $\sim \sim \vdots \sim \sim \sim \sim \sim \sim \sim \wedge$  was substituted for the dactylic tripod at a time when flute music became prominent—perhaps in the time of Klonas. The anapaestic parodes of the scenic poets are descendants of the old prosodia. Pindar used dactylo-epitrites and logaoedics, and Bacchylides employed the latter metre both alone and mixed with cretics.

Eumelos of Korinth was the author of the first prosodion of which we have record. It was intended to be sung at Delos, and this seat of the Apolline cult remained the chief place for the presentation of this form of melic. Next in point of time is Klonas the founder of aulodic. The prosodia of Pindar, in two books, and of Bacchylides were famous. Pronomos of Thebes, the teacher of Alkibiades, is said to have composed a prosodion to be rendered at Delos by the Chalkidians, but unless we suppose that there was no text, it is probable that he merely set to music the words of another.<sup>1</sup> His fame rested solely on his ability as a musical virtuoso (he could play the three modes—the Dorian, Lydian, and Phrygian—on one set of flutes). The return of Demetrios to Athens (FOLK-SONGS xxvii.) was hailed with ithyphallic songs and prosodiac choruses, and the song in honour of a god was profaned to suit the degeneracy of the times. At the festival of the Soteria, at Delphi, between 275 and 255 B.C., prosodia were sung that were the compositions of Alexinos, Xenon, and Dexinikos (Wescher-Foucart *Inscr. de Delphes* 5. 13). Kleochares of Athens, who probably lived in the third century, was honoured by the Delphians on account of a processional (*B.C.H.* 18. 71), and Weil thinks the choral in cretics (see APPENDIX) that was sung at Delphi is

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<sup>1</sup> ῥῆσμα αὐλεῖν may refer to a poem set to music, or to the music alone (ψιλλὴ ἀσθησις).



a prosodion. We hear of an Amphikles (*E.C.H.* 10 36, 13. 245) at Delos. Two late inscriptions (*C. I. Sept.* 1760, 1773) record the continuance of prosodia in Boiotia till very late times. The musical games, at least in the late period, were opened by processional songs sung by the whole body of the artists, priests, etc., as they entered the scene of the contest.

### PAIAN.

The paian, which derives its name from the burden *ἡ παῖαν*, was one of the most ancient of the Greek lyrics. In its earliest form it is intimately connected with the worship of Apollo, the patron god of music and song, the sender and averter of calamity. In ascribing its introduction to Apollo himself, tradition made the paian as old as the cult of the god. When

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<sup>1</sup> In like manner the Linos song, the hymenaios, and possibly the dithyramb received their names from the refrain (*ῥόμνιον*). *παῖων* in Homer, *Archil.* 76. Dor. *παῖαν*, Ionic = Attic *παῖων* contain a different suffix. *παῖων* is not generic, or *παῖαν* specific (cf. schol. Plato *Symp.* 177 A: *παῖωνας*: *ὥδ' ἐπὶ εὐτυχίᾳ καὶ νίκῃ, παῖωνας*: *ἑμους εἰς Ἀπόλλωνα ἐπὶ καταπαύσει λοιμοῦ*). The etymology is unknown. Baunack's *ἐπ' αἰῶνα* 'come for healing' is incredible; Fick suggests a connection with *ἐμπαιος*, 'skilled' in healing. *Φοῖβος* is himself the 'healer.' It is possible to regard Apollo's victory over the Python as a triumph over pestilence and to see in the paian a prayer for deliverance to the god who has power to heal all distress. Against this, however, is the fact that, despite II 528, where Apollo performs the office of a physician, he is distinct from *Παῖων* in Homer and Hesiod. *Ἰηπαίων* is used of Apollo in *Hymn* 2. 94, but with reference to the god of Delphi. Possibly the paian was originally a song of triumph which was identified with the prayer to relieve pain or distress when Apollo came to be regarded as the god of medicine (Asklepios was his son) and *Παῖαν* and *Παῖων* were held to be equivalents. The exclamation *ἦ* was connected by the ancients with *ἦμ*: cf. Kallim 2. 103 *ἦ ἦ παῖον, ἦε βελος*. See on Timothy, viii.

Apollo had slain the python, with lyre in hand he led the Cretans to his sanctuary at Delphi (*Hymn* 2. 336 ff.).

οἱ δὲ ῥήσσοντες ἔποντο  
Κρήτες πρὸς Πυθὸν καὶ ἱηπαιήον' αἶδον,  
οἷοί τε Κρητῶν παιήονες, οἷσί τε Μοῦσα  
ἐν στήθεσσιν ἔθηκε θεὰ μελίγηρυν ἀοιδήν.

Homer narrates (*A* 472 ff.) how the Achaians before Troy sang the paian to propitiate Apollo after the expiatory sacrifice which cleansed them from pollution.

The localities in which the paian was first cultivated—in Crete, at Sparta in conjunction with the festivals of the Hyakinthia and Gymnopaedia, at Delphi and in Delos—are all Dorian and closely connected with the cult of Apollo; and the association with the Apolline ritual remained a common feature of the paian throughout the classical age. On occasions of public danger or calamity, and especially when the state was afflicted by plague, the paian was sung in solemn chorus to express the devotion of the people to the god and to implore his succour as ἀλεξίκακος.<sup>1</sup> When the divinity who occasioned the distress stayed the pestilence or the assault of the enemy, paians of thanksgiving were raised in his honour.<sup>2</sup> With Apollo, his sister Artemis<sup>3</sup> was associated as a protecting divinity: "Ἐντι μὲν χρυσαλακάτου τεκέων Λατοῖς ἀοιδαὶ ὥριαι παιανίδες (*Pind. Frag.* 139).

As early as Homer the paian appears as a triumphal

<sup>1</sup> Cf. *Soph. O. T.* 5, 186. Vernal paians were supposed to have a remedial effect in cases of madness (*Aristox. Frag.* 36). Even in the presence of danger the paian might be full of confidence (*Aisch. Sept.* 268).

<sup>2</sup> Cf. *Theogn.* 779, *Aristoph. Vesp.* 869 ff.

<sup>3</sup> Cf. *Eur. I. T.* 1404, *I. A.* 1469.

hymn that is totally disconnected from the cult of Apollo. In X 391 after Achilles has slain Hektor, who was the favourite of the god, he bids the Achaians raise the paian as they march to the ships (the prosodiac paian). In course of time other gods<sup>1</sup> were hymned with paians, and the refrain was often employed as an accompaniment of any exciting event or when any enterprise was crowned with success.

In times of political and moral degeneracy the paian was addressed to conquerors and princes. Lysander was thus honoured as if he had been a god (FOLK SONGS xxvi.). Aratos saluted Antigonos with a paian, and that prince and Demetrios Poliorketes were flattered in the same manner by the Athenians. Alexinos composed a paian in honour of Krateros; the Rhodians celebrated Ptolemy I., the Korinthians Agemon, while the Chalkidians still chanted Titus Flaminius in the time of Plutarch. Even this debased form of the paian contained the sacred refrain. Aristotle was charged with impiety because his detractors regarded his ode in honour of Hermeias as a paian.

It is as a song of thanksgiving and praise—a ὕμνος εὐχαριστήριος—that the paian is best attested in

<sup>1</sup> We hear of paians to Zeus (Xen. *Anab.* 3. 2. 9; cf. Hesych s. v. Ζεὺς παίων); Poseidon (Xen. *Hell.* 4. 7. 4; during an earthquake); Dionysos (in the Appendix); Asklepios (by Sophokles; in a late period paians to Ask. were sung annually; Makedonian paian, *carm. pop.* 47; cf. *C. I. A.* 3. 171 with appendices; Athen. 6. 250 c); Hygieia (Ariphron); the Nymphs in conjunction with Apollo (cf. *I. G. A.* 379); the Fates (<sup>2</sup> Mel. *Adesp.* xiii.); Serapis (by Demetr. Poliork.); Peace (Bacchylides). Not only Apollo and Asklepios are called Παίων, but also Helios (*Orph. Hymn* 8. 12), Pan (*ib.* 11. 11), and Herakles (*Stat. Theb.* 4. 157) who is also an ἀλεξίακος. Athena is called παύωρα as a goddess of healing. Servius on Verg. *Aen.* 10. 738 erroneously says *unde Pindarus opus suum, quod et hominum et (quod omnium?) deorum continet laudes, paeanes vocavit.*

ancient literature. It was pre-eminently a song of joy. 'Thetis ceases to mourn for Achilles when she hears the sound *ἐν παῖσιν* (Kallim. 2. 21), and Niobe, turned to stone, no longer weeps.' Apollo enjoined that the paian should be sung in the springtime at Delphi, and it was regularly chanted there at the expiatory festival in the first month of spring, after the distress of winter had passed. In the three winter months it gave place to the dithyramb.

This joyous character of the paian appears in its two semi-religious forms, the sympotic, and the martial paian. Both may be regarded as descendants of the Apolline paian, although all immediate connection with the god has disappeared.

The sympotic, banquet paian, or choral "grace," is first attested in Alkman (xxviii), but the custom is referred to the heroic age in Aisch. *Agam.* 246. It was much in vogue among the Dorians, who transferred to their common meals in time of peace the customs of their camp life. At Athens after the libations were made, the paian with the refrain was sung by all the guests in chorus as an introduction to the symposium proper. Usually it was not accompanied by music: an inspiring tune expressed the animated feelings of the guests. The song was addressed either to all the gods or to the one to whom the feast was consecrated. In case a libation was made to the Muses during the symposium, the paian to Apollo Musagetes was sung, and in general whenever libations were made on the mixing of a fresh bowl the paian was repeated. The close of

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Such locutions as π. Ἐπειῶν Aisch. *Agam.* 645, π. τοῦ βασιλέως Choeph. 151, π. τῷ κάτωθεν ἀσπένδῳ θεῷ Eur. *Alk.* 424 are shown to be oxymora by Aisch. *Sept.* 869, Eur. *I. T.* 185, *Trach.* 126. As Death is the *ἰσχυρὸς κακῶν*, Aisch. *Frag.* 255 and Eur. *Hippod.* 1373 are justified in using the expression *παιὰν τῷ Πλάτῳ*.

the banquet was attended by a libation and a paian. The ratification of peace was often celebrated by a banquet with the attendant libations and paians (Xen. *Hellen.* 7. 4. 36); and Arrian (7. 11) reports that the paian was sung in chorus by nine thousand Macedonians and Persians. The frequent confusion between skolia and paian was occasioned by the custom of singing the former after the latter (cf. Antiphanes 4). The use of the cup and the myrtle branch in singing the paian helped the confusion.

The martial paian, which was sung before a battle on land or sea, and after victory, was alike an excitement to valour and a song of repose after the struggle. At Sparta it was in high esteem: the king himself sounded the march-paian (ἐμβατήριος παιάν), and the troops took up the strain as they advanced against the enemy. At Athens the paian was raised when the fleet set sail. On the battle-field it followed the prayer and preceded the war-cry to Enyalios, and during a military or naval engagement it was often sung on the occasion of each fresh attack. The paian in X 391 is essentially of the martial type. Polyneikes boasts in anticipation of his success that he will sing a ἀλώσιμος παιάν over Thebes (Aisch. *Sept.* 635). After the victory at Aigospotamoi, Lysander ordered the paian to be sung as the fleet sailed away to Lampsakos.

In the earliest period the paian may have been a monody interrupted at irregular intervals by the cries of the people. Gradually the burden<sup>1</sup> (παιανικὸν ἐπίρρημα) of the chorus was given a definite place during the singing of the ἐξάρχων or leader, and at last the paian became choral throughout, the chorus

<sup>1</sup> The ancients disputed whether the refrain could be absent from the paian proper. Cf. Atten. 15. 696 B. Arifron's ode to Hygieia lacks the ἐπιφθεγμα, and so Aristotle's ode to *Virtue*, though it was held by his detractors to be a paian.



taking the place of the ἐξόρχος, as was not infrequent.<sup>1</sup> As in the case of the dithyramb, the difference between the primitive and the artistic paian consists in the substitution of the activity of the chorus for that of the soloist. The choruses were usually composed of men, sometimes of boys, as at Delphi; at Delos the paian might be sung by girls (Eur. *H. F.* 689). The musical accompaniment, which is apparently later than the *Iliad*, was furnished by the lyre (the instrument of Apollo), or by the flute,<sup>2</sup> which was better suited to regulate the singing of a large chorus and hence was employed in the battle paian and sometimes at banquets; or by lyre and flute together.<sup>3</sup> The number of the chorus was not fixed: Bacch. ix. was probably sung by fourteen. The mode was the Dorian, which was best suited for male choruses. The composition was well ordered and free from excess, but apparently high poetic excellence was not essential to its success. Gravity and dignity rather than uncontrolled exultation were appropriate to its style; the delivery was quiet and devoid of passion, but a certain element of liveliness must have marked the Cretan paians because of their use of the paionic measure. The presentation was sometimes accompanied by dancing, which was akin to the stately *ἐπιμέλεια* of tragedy. The Mantineans danced when under arms on an occasion reported by Xen. *Anab.* 6. 1. 11. Intermediate between the prosodion and the paian is the processional paian, of which we have examples in X 391, Pindar *Frag.* vi., and Isyllos. Various metres were employed. The old Cretan paians by Thaletas were written in paians, which

<sup>1</sup> Such as *ἡς Τρῶες παϊάνας ἐξάρχοντες*. Cf. Theogn. 779 *παῖοντες χορῶν*.

<sup>2</sup> *Ἀρχαῖοι* 76, Eur. *Proa* 1 126, schol. Pind. *Pyth.* 12. 45, *but* *Ἰλιά* *Ly.* 11.

*Ἀρχαῖοι* Cf. Theogn. 761

took their name from their use in the paian, and were a good measure for orchestric movement. Simonides (26 B) retains this ancient use. The old Ionic paian was in hexameters (cf. Soph. *O.T.* 151 ff.). In a fragment (76) in trochaic tetrameters Archilochos says that he himself led the 'Lesbian paian.' Later on, logaoedies and dactyloepitrites were common. Isyllos of Epidauros wrote in ionics.

The paian was taken over in part by the tragic poets as an ornament of the drama, and was cultivated to the latest times. Thaletas saved Sparta by his paians, which are now lost, as are those by his scholars Xenodamos and Xenokritos. We have a fragment by Alkman, who composed an entire book. Of the paian (probably sympotic in character) by Tynnichos of Chalkis, Plato said that it was the most beautiful song in existence, and that its author was justified in calling it an 'invention of the Muses.' Other poets who wrote paians are: Dionysodotos, one of the early poets of Sparta, Stesichoros, Diagoras, Kydias, Simonides, Pindar, Bacchylides, Arifhron, Likymnios, Sophokles (Bergk 2. 245 ff.; cf. *Trach.* 205, if not a hyporeheme: it is to be noted that the passage is an ἀπολελυμένον μέλος), Timotheos, Aristonoos of Korinth (400 B.C.?), Dionysios the Younger, Aristotle (?), Alexinos (about 325), Philodamos of Skarpheia, Hermippos of Kyzikos (about 300), Hermokles, Isyllos of Epidauros (about 280), Diophantos of Sphettos (249), Kleochares of Athens (3rd cent.), Isodemos of Troizen, Makedonios, the Pythagoreans, the Italiots, etc. Inscriptions have preserved paians by unknown authors, e.g. *C. I. A.* 3. 171, with appendices, *Revue. Arch.* 13. 70. Semos of Delos wrote a book περὶ παιάνων.

## DITHYRAMB.

## 1. PRIMITIVE DITHYRAMB.

Represented by ARCHILOCHOS and ARION.

## 2. OLD DITHYRAMB (from about 550 to about 475).

LASOS of Hermione: instituted a dithyrambic agon under Peisistratos at the Dionysia. His authorship of the *Centaurus* is uncertain. HYPODIKOS of Chalkis: victorious in 508, on the first occasion of the appearance at Athens of a male chorus, probably at some other festival than the Dionysia. SIMONIDES: *Memnon*, *Europa*, *Danaë* (?). PRATINAS of Phleius (about 500): *Dysmainai* or *Karyatides*. APOLLODOROS, AGATHOKLES, teachers of PINDAR. LAMPROKLES of Athens. PHRYNICHOS, the rival of Aischylos. TYNNICHOS of Chalkis. KEDEIDES (his grandson appears as a dithyrambic διδάσκαλος, *Athen. Mittheil.* 8. 34). Kekeides is possibly the same person (Schol. Aristoph. *Nubes* 981).

## 3. MIDDLE DITHYRAMB (from about 475 to about 400).

MELANIPPIDES, founder of the new style: *Marsyas*, *Persephone*, *Danaids*, *Narkissos*, *Oineus*. BACCHYLIDES: *Antenoridai*, *Herakles*, *Theseus*, *Idas*, *Io*, *Philoktetes* (?). DIAGORAS of Melos. KYDIAS. PRAXILLA of Sikyon: *Adonis*, *Achilles*. PHRYNIS of Mytilene, the teacher of Timotheos, and a ruinous innovator according to the comic poets. ION of Chios, the tragic poet: described the burning of Antigone and Ismene by Laodamas, Eteokles' son. KINESIAS of Athens: *Asklepios*. ARIPHRON of Sikyon. LIKYMNIOS of Chios. NIKOSTRATOS (*C. I. A.* 1. 336). HIERONYMOS (?). PANTAKLES (*C. I. A.* 1. 337). ARCHESTRATOS (*C. I. G.* 211).

## 4. NEW DITHYRAMB (from about 400).

PHILOXENOS of Kythera (435-380): *Kyklops* or *Galateia*, *Hymenaios*, *Mysoi*, *Komastes*, *Persai*, *Syros* (or *Satyros*). TIMOTHEOS of Miletos: *Kyklops*, *Elpenor*, *Nautilos*, *Sons of Phineus*, *Birth-pangs of Semele*, etc. TELESTES of Selinus (first victory 402/1): *Argo*, *Asklepios*. POLYEIDOS: *Atlas*. PAIDEAS (*B. C. H.* 6. 521; shortly after 400). KREXOS instituted *parakataloge* in the dithyramb. STESICHOROS the second (victorious 370). ARISTARCHOS (*C. I. G.* 1. 226 b; 400-385). LYKOPHRONIDES. PHILOPHRON (Pittakis *Ἐφ. ἀρχ.* no. 2792). PAMPHILOS (*C. I. G.* 223; 366/5). EUKLES (Dittenb. *Syll.* 411; 365/4). LYSIADES of Athens (Ross *Arch. Aufs.*, 2. 479, no. 2; 352/1). ANTIGENES (after 350). EPIKUROS of Sikyon (Dittenb. *Syll.* 414; 344/3). CHARILAOS of Lokris (*l. l.* 416; 328/7). KARKIDAMOS Sotios (*l. l.* 423; 320/19). PANTALEON of Sikyon (*Rangabé Ant. Hell.* 986; 320/19).



NIKOKLES of Tarentum (before 300), a famous kitharœdic victor at the Lenaia with a dithyramb. KLEOMENES of Rhegion: *Melaeger*. HELLANIKOS of Argos. ERATON of Arkadia, etc. Demosthenes Thrax wrote *περὶ διθυραμβοποιῶν*.

THE cult of Dionysos, which is one of the latest developments of early Greek religion, gave birth to an orgiastic song that became the source not only of tragedy, but also of a form of melic that eclipsed all other lyric poetry in popularity.

The worship of the god of wine was an importation from Thrace or Phrygia,<sup>1</sup> the languages of which countries were closely allied and of Indo-European stock; and together with the cult of the god came the obscure word *διθύραμβος*, which seems to have been originally an epithet of the divinity in whose honour the dithyramb was sung at the gatherings of the country-folk.

Of the various etymologies<sup>2</sup> of the word that have

<sup>1</sup> Arist. *Pol.* 8. 7 says the dithyramb is Phrygian. It is with the Phrygian songs in praise of the Great Mother that Pindar compares the dithyramb (Frag. 79 B). Cf. Telest. ii.

<sup>2</sup> (1) From *λυθὶ ῥάμμα*, the cry of Zeus on bearing the child Dionysos from out his thigh: so Pind. Frag. 85, who equates *λυθιράμβος* with *διθύραμβος*. (2) Eur. *Bacch.* 526 *θι, Διθύραμβ', ἐμὴν ἄρσενά τανδε βάθι νηδυν' ἀναφανώ σε τοδ', ὦ Βάκχιε, Θήβαις ὀνομάζειν*. This points to a fanciful derivation either from *dis θ pas βαίνειν* (impossible because of the quantity) or from *Διὸς θ pas βαίνειν*. The god was twice-born (*διμητῶρ, δισδότροκος*): once from Semele, again from Zeus' thigh. (See Kuhn *Herakleus u. Demeter* p. 147.) Cf. Plato *Lysis* 700 B. *Διονύσου γένεσις διθύραμβος λεγόμενος*. (3) From the bringing to Zeus of the *θρίον* or leaf enveloped heart or body of the god; so Donaldson *New Cratylus* § 31<sup>9</sup>. (4) From *τρίπλαιμος* (*τρίπλος*—*σάτιρος* 'goat'); so Schmidt *Diatheke*, p. 181. (5) From *Διὸς θρίαμβος*—*θοριβος*, the appearance of Zeus with thunder and lightning being the generative storm of the springtime; so Hartung *Philol.* 1. 398. (6) = *διθρίαμβος*, double three-step; *τριαμβος*—*tripudium*; so Schoemann *Alterth.* 2. 494. (7) = *διθεράμβος* 'skm-chant' (*ἀμβο*—*ὀμφή*); so Fennell on Pind. Frag. 79.

been proposed, only one has any semblance of probability. According to this, διθύραμβος is connected with θρίαμβος, an equivalent of θύραμβος. The meaning of θρίαμβος is indeed unknown, but the word was used as an epithet of the god,<sup>1</sup> and may be compared with *triumpe* in the Arval Song.<sup>2</sup> The interjection then, as in the case of παιάν, οἰτόλινος, ἰόβακχος, gave birth to an appellative with the meaning 'song' or 'dance' in honour of Bacchos.<sup>3</sup> The initial member of the compound (δι- from δι-) may denote either a θύραμβος in praise of a god, or one that is beautiful.<sup>4</sup>

The first mention of the dithyramb is made by the Parian and Thasian poet Archilochos. The islands were the first station of the Dionysiac song as it passed over to the mainland. Naxos was the home of the dithyramb according to Pindar, though that poet also attributes the honour of the invention to Korinth, the seat of the culture of the northern Peloponnese, and to Thebes. Korinth points to Lesbos, whence Arion is reported to have come at the invitation of Periander, under whose patronage the dithyramb and the satyr play were developed; and at Thebes, the city of Semele, the dithyramb was afterwards in high vogue.

From Archilochos 77

Ὡς Διωνύσοι ἄνακτος καλὸν ἐξάρξαι μέλος  
οἶδα διθύραμβον, οἶνω συγκεραυνωθεὶς φρένας

<sup>1</sup> Ἰακχε θρίαμβε (*e conj.*) Mel. Adesp. 109. Pratinas i. 16 has θριαμβοδιθύραμβε of Dionysos. Cf. Βακχέβακχος.

<sup>2</sup> *triumphus* points to an original \*τρίαμφος. The φ of Διθύραμφος, on a vase, *Ant. Denkm.* 3. 125, may be due to assimilation.

<sup>3</sup> θρίαμβος· Διονυσιακὸς ὕμνος Hesych. Cf. Kratinos 36 τοὺς καλοὺς θρίαμβους ἀναρίτουσα. Ἰθυμβος, also a Dionysiac song, is probably Thracian.

<sup>4</sup> Wilamowitz would defend the latter meaning by Διὸς ἐγκέφαλος, Διὸς βάλανος. Less appropriate are his formally *more perfect comparisons* Διπόλια, Δῖσωτήριον.

we may infer that the earliest form of the dithyramb was a monody—the song of the reveller at the *κῶμος*, when he is smitten in his soul by wine's thunder—attended perhaps, if we insist on the meaning of *ἐξάργαι*, by a refrain on the part of the other revellers.

The development of the dithyramb into a choral song is associated with the name of Arion. A kitharoede of Methymna in Lesbos, he is said to have been the inventor of the *τραγικὸς τρόπος*, to have been the first to institute the cyclic chorus, and to have introduced satyrs speaking in verse. The exact significance of each of these innovations is obscure. Arion himself is a mythical personage; and the relation of the dithyramb as improved by him to the dithyramb of a century later, to the satyr play, and to its development in tragedy, is involved in controversy at every step. We are here concerned only with the history of the dithyramb as a lyric production apart from tragedy, but it may be said that the lyric species actually known to us at the time of Pindar must have differed in some measure from the form of the dithyramb that gave birth to the satyr play and tragedy. Neither the satyr play nor tragedy is a development of the Pindaric dithyramb, otherwise the latter would have been absorbed; but the satyr play and the Pindaric dithyramb are descendants of a mimetic form of the archaic dithyramb that is possibly to be associated with the name of Arion.

The subject of the dithyramb was primarily Dionysos, and in the early period, at least till the time of Pindar, the birth and life of the god remained the chief theme. The history of Dionysos is the romance of the Greek pantheon. Born of hapless Semele amid the lightning of his omnipotent father; the husband of Ariadne, who was set among the stars; whose cult was introduced only after con-

tinuous struggle; the god whose death was bewailed with the extinction of vegetation, and whose return to life with the spring was welcomed with cries of exultation,—his career abounded in situations that evoked the passionate sympathy of his worshippers. His cult was, too, the source of merriment, licence, and revelry: the satyric as well as the tragic drama lay dormant in the primitive Bacchic song.

The centrifugal tendency that appears in all Greek melic that is restricted at the outset to the service of one divinity soon made itself felt in the dithyramb. Early in the sixth century, Adrastos, the idol of the Dorian aristocracy, is reported to have usurped the place of Dionysos in the dithyramb of the Sikyonians.<sup>1</sup> From the early part of the fifth century the tendency to have recourse to themes alien to the cult of the god is clearly marked, though the pre-eminence of the dithyramb at Athens made Dionysos virtually the patron god of choral poetry. The cycle of Dionysiac myth may indeed show traces more or less faint of a connection between the god and the legends of Meleager (*Bacch.* ii.), Achilles (*Praxilla* i.), Endymion (*Likymn.* iii.), etc., but the fact remains that the overwhelming majority of the titles given on p. xliii. shows that the artistic tendency rapidly effected an almost complete divorcement of the theme from the narrower Dionysiac sphere. The dithyramb became in fact a special form of the lyric setting of heroic subjects embodying a succession of incidents.<sup>2</sup> Philoxenos even introduced a purely

<sup>1</sup> *Hdt.* 5. 67. The Sikyonians may have worshipped Dionysos as Adrastos, the 'Invincible,' and Kleisthenes' opposition to the mortal of the same name may have prompted his edict, which determined the restoration of the common name of the god.

<sup>2</sup> *ἡρωικῶν ὑποθέσεων πρᾶγματα ἐχούσων* *Herakl. Pont.* in *Plut. de mus.* 10, who states that the poems of Xenokritos were regarded as dithyrambs by some. Xenokr. certainly did not write dithyrambs.

erotic *mélis*. It was not merely at the Dionysia, the festival sacred to Dionysos, that dithyrambs were produced at Athens; they were also brought before the public at the Thargelia in honour of Apollo. Though the mythological and legendary range was unrestricted, the Bacchic exaltation and fervour, the heirlooms of the primitive orgiastic song, remained as characteristic qualities of the dithyrambic style.

In the primitive dithyramb the rôle of the leader (*ἐξάρχων*) was all important. He led the song, while the chorus, which performed a mimetic dance, fell in at appropriate intervals. Gradually a form was developed in which a choral alternated with the song of the leader, who impersonated the god; and an echo of this amoebean type would seem to be the *Theseus* of Bacchylides, except that the leader there plays a secular rôle. For the lyric metres of the leader primitive tragedy substituted trochaics and iambs: primitive tragedy, according to Aristotle, was developed from the 'leaders of the dithyramb' and was at first mere improvisation. It is uncertain whether the part of the leader was afterwards taken by the poet or by the *koryphaios*, and whether there was any fixed relation between the leader and the flute player. In the *Skylia* of Timotheos we know that the aulete took the rôle of *Skylla*, while the *koryphaios* impersonated *Odysseus*<sup>1</sup> a relation that recalls the early form of tragedy in which there was a single actor, who discoursed with the *koryphaios* representing the chorus.

It has been generally held that from the time of Arion until that of Philoxenos, who introduced solos, the dithyramb was choral throughout. But as early as the *Theseus* of Bacchylides we have a balanced lyric dialogue between a single actor and

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<sup>1</sup> Cf. Aristoph. *Plut.* 290 ff.



either the chorus or the koryphaios; and the innovation ascribed to Philoxenos may refer to *arros* that were sung at irregular intervals.

The dithyrambic dance, in which numerous figures were employed, was called the *tyrbasia*,<sup>1</sup> and was lively and enthusiastic, often wild and extravagant. Kinesias made use of the pyrrich dance.

The number of the chorus is first reported as fifty by Simonides in 476 (Frag. 147). This probably holds true from the sixth century until after 300, when the number was much reduced.<sup>2</sup> When the dithyramb came under Peloponnesian influence after 600 the choreutai represented satyrs who wore goat-skins,<sup>3</sup> and by their unbridled and tumultuous actions represented the attendants of the wine-god. Later on, and at Athens before 500, the chorus was composed either of silens (though they received the Peloponnesian name of satyrs) or of personages appropriate to the theme.

<sup>1</sup> *Tyrbie* is the name of a festival of Dionysos in Argos. Metag. 7 says the chorus pranced about like horses.

<sup>2</sup> Athen. 5. 199A reports a chorus of sixty; Hyginus 273, one of seven.

<sup>3</sup> *τρυγχοὶ χοροὶ* at Sikyon under Kleisthenes (Hdt. 5. 67). In Aisch. Frag. 207 *τρυγχοὶ* is used of a satyr. In Doric *τρυγχοὶ* = 'goat.' The *τρυγχοὶ τροπὸς* of the Arionic dithyramb refers simply to the goat-chorus. Various other explanations have been put forward on the assumption that the style was tragic: (1) because the combination of song by the chorus and verses spoken by the satyrs was an anticipation of tragedy; (2) because of its lofty diction and theme; (3) because of the expansion of the dithyramb by the inclusion of heroic myths; (4) by contrast with the calm *βοιωτικὸς τροπὸς*. We hear of a chorus of goats at Sikyon shortly after 600 (Hdt. 5. 64). Why the goat, the creature of Pan, was selected to typify the attendant of Dionysos, has not been satisfactorily explained. On an early Attic monument (Athen. Myth. 11. 78) the train of Dionysos is made up of wild creatures (in goat-skins) that resemble horses. This recalls the *Centauri*, a dithyramb attributed to Lasos.

The choruses of the Attic period were composed of men or of boys, and received the name *cyclic*<sup>1</sup> from the fact that their dances were performed in a measured circle about the altar of Dionysos in a round orchestra. A division into two semi-choruses of twenty-four each, with a leader for each, would seem to have been made at times, but the evidence is lacking on this point.

Each of the ten tribes of Attica provided a choregos and a chorus of fifty for the Greater Dionysia, at which there were two contests, that between the five choruses of boys preceding that between the choruses of men. In the fifth century each of the ten choruses was allotted a poet, whose work had been admitted by the archon for presentation. When Athens became democratic, the guilds of singers that had been employed by the aristocrats, such as the Peisistratidai, were displaced (for the first time in 508) by the civic choruses, which thus bore their part in rendering the state a service, as did the rich choregos, who fulfilled his larger obligations by furnishing the splendid equipments and defraying the expense of the performance<sup>2</sup>. But as the demand on the technical skill of the performers increased with the growing intricacy of the musical element which kept pace with the elaboration of the instruments, recourse was had by the choregi of the fourth century to professional singers, flute players (who were not Athenians), and dancers. At Athens

<sup>1</sup> Cf. Xen. *Oikou.* 8 20 *κύκλ. χορὸς . . . καὶ τὸ μέσον αὐτοῦ καλὸν καὶ καθαρὸν*. See Kallim. 4. 312 ff. The name *cyclic* is often regarded as denoting a circular chorus in contradistinction to the Spartan and tragic chorus, which was rectangular. Hartung maintained that *cyclic* refers to the regular alternation and repetition in appropriate order of strophe, antistrophe, and epode in the older dithyramb.

<sup>2</sup> Andokides, Lysias, Plato, and Demosthenes were choregi of *cyclic choruses*.

the control by the state of the musical festivals so enhanced the vogue of the dithyramb that it became a rival of the drama for popular applause. Under the influence of the drama it developed its native mimetic quality and in turn influenced tragedy, particularly the Euripidean form of the art. The fashion of giving titles to dithyrambs that came in after 400 is derived from tragedy. In the third century the same 'Dionysiac artists' played tragedies and comedies, as well as dithyrambs.

The Attic choregic inscriptions of the fifth century mention the successful tribe or tribes, the composition of the chorus (ἀνδρῶν, παίδων), the choregos of the victorious tribe, and the name of the poet, who was the chorus-master.<sup>1</sup> In the fourth century the name of the flutist and of the archon is added, and from about 300 the name of the flute player takes precedence over that of the poet. In this period the success of a piece became entirely dependent upon the flutist, and the choregi vied with each other to obtain the best. In the time of Demosthenes the old dithyrambs were often represented either with the old or with new music (διασκευαί); in either case the function of the didaskalos had lost its pre-eminence,<sup>2</sup> and though the name was retained, he sank to the position of assistant to the choregos.<sup>3</sup> Some

<sup>1</sup> διδάσκαλος, χοροδιδάσκαλος, κυκλιοδιδάσκαλος.

<sup>2</sup> The statement in Plut. *de mus.* 30 that the poet was paid by the flutist after the time of Melanippides would seem to hold true only in exceptional cases in the fifth century. The older poets protested against the growing importance of the flute, for which they were themselves responsible. Cf. Melan. ii. Melan. introduced a kithara with twelve strings.

<sup>3</sup> The difference of the several periods may be illustrated as follows. (1) Fifth century: Οἰνητὶς ἐνίκᾳ παίδων, Εὐμένης Μελετεῶνος ἐχορήγει, Νικόστρατος ἐδίδασκε (C. I. A. i. 336). (2) 365/4 B.C.: Αἰσιος Μνησιβούλου Σφήττιος χορηγῶν ἐνίκᾳ Ἀκαμαντίδι Πανδιονίδι παίδων, Εὐκλῆς ἐδίδασκε, Εὐδαμίσκος ἠῦλει, Χίων



of the most famous auletes of the time Pronomos, Antigenidas, Timotheos (not the poet), Kraton were willing to furnish the accompaniment for cyclic choruses.

The dithyramb was usually presented in the spring when Dionysos had awakened from his sleep during the winter months. At Delphi, however, according to Plutarch,<sup>1</sup> the dithyramb was sung for three months from the beginning of winter, while the paean was heard for the rest of the year; and some scholars<sup>2</sup> have expended much ingenuity in seeking to discover traces of a winter dithyramb of a lugubrious character in contrast to the joyous song of the spring-time. Of this former species there exist, however, no well marked remains; nor is there any satisfactory evidence of a 'tragic' dithyramb or of 'tragic dramas' or 'lyric dramas' as forms of the dithyramb.<sup>3</sup>

In Attica dithyrambs were performed at the festival of the Greater or City Dionysia that was instituted by Peisistratos (at the full moon of Elaphebolion, March 28—April 2), and were here given before the tragedies and comedies; at the Lesser Dionysia (Dec. 19-22); at the Greater Panathenaia (Aug. 13) from 446 on; at the Thargelia founded by Peisistratos (May 25); and at the Lenaia (Jan. 28-31) towards the end of the fourth century.<sup>4</sup> The chief festivals

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ἦρχεν (Dittenb. *Syll.* 411). (3) 335-4 B.C. Ἀνσικράτης Ἀνσιθείδου Κικοννεὺς ἐχορήγει, Ἀκαμαντὶς παιδῶν ἔνικα, θεῶν ἡδύαι, Ἀνσιδόης Ἀθηναῖος ἐδίδασκε, Εὐάλνετος ἦρχε (*I. I.* 415). The koryphaios often took the place of the didaskalos. Lucian *de salt.* speaks of κυκλικοὶ αἰσῶνται, not of the poet.

<sup>1</sup> *De E Delph.* § 9 c.

<sup>2</sup> Especially Schmidt *Diap.* 205 ff., who thought that the hibernal dithyramb was produced at the Lenaia; Lübbert *de Pind. carm. dramaticis tragicisque.*

<sup>3</sup> See the Introduction to Pindar.

<sup>4</sup> Performances of dithyrambs at the Hephaisteia and Prometheia are not proved.

in question were the Greater Dionysia and the Thargelia, and at both the dithyramb was rendered in the same way, though at the latter celebration the setting was less splendid.<sup>1</sup> The performances were given in the market-place, the Dionysiac theatre, and the Odeion (finished shortly before 444), in a measure the opera house of Athens; for here the musical contests took place during the Panathenaia. To the victor in the older period an ox<sup>2</sup> was given, to the second best an amphora, to the third a goat. In the fifth century and later the usual prize was a tripod.<sup>3</sup> Every city of note had its musical contests, and the great festivals were in effect 'historical concerts' since they embraced the presentation, not only of dithyrambs, but also of rhapsodies, hymns, tragedies and comedies.

Prior to the fifth century the dithyramb seems to have been composed in triads. A momentous change in its structure was effected (in all probability) by Mēlanippides, who cast off the shackles of the arrangement of the older style and made the rhythms absolutely free (*ἀπολελυμένα*). The repetition of the same melody seemed to savour of rigidity, of monotony,

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<sup>1</sup> It is uncertain whether two tribes had only one choregos at the Thargelia. Each tribe had its own choregos at the Dionysia.

<sup>2</sup> Hence *βοηλάτας διθύραμβος* Pind. *Ol.* 13. 25.

<sup>3</sup> The tripods won by the successful tribes were publicly dedicated by the choregi. Those gained at the Greater Dionysia were deposited in the sanctuary of Dionysos, while the Pythion was the receptacle for the prizes gained at the Thargelia. It is from the inscriptions on these tripods that we get our chief knowledge of the victories of the cyclic choruses at Athens. In the case of scenic representations (tragedies and comedies) the state kept an official record, but the names of the poets and musicians were not inscribed in the public and official records of the dithyrambic contests. The institution of the choregia was succeeded by that of the agonotheia at the end of the fourth century.

and it was contrary to nature. In place of the fixed grouping of the older dithyramb, ἀναβολαί<sup>1</sup> were now employed. These were musical preludes,<sup>2</sup> which were performed during the intermission of the singing; and by them the different divisions of the piece were marked off as effectively as by the recurrence of the melody in the older style. The innovation of Melanippides, which was not adopted at once (Bacchylides still retained the older structure), ultimately led to the complete supremacy of the musical accompaniment over the text, a supremacy already menaced in the time of Pratinas. The deterioration of the poetic quality of the dithyramb is due in large measure to the fact that, since many of the older forms of melic, such as the prosodion, partheneion and hyporcheme, were no longer written, and the other kinds, such as the hymn, paian and enkomion, were supplanted in popularity, all poetical genius of the highest order was called into requisition by the drama. During the fifth century the poet composed his own texts, but he gradually became more and more a musician. With the abandonment of the strophical structure, the melodies forsook their ancient simplicity and severity and became highly complicated and difficult because of their frequent trills and runs.<sup>3</sup> From the time of Philoxenos the choral songs were varied by the introduction of monodies, which were *bravura* airs that no chorus could render with success. The mimetic element also increased in importance. The Middle Dithyramb is practically a species of melodrama or operetta.

One flutist, occasionally more, rendered the 'preludes' and accompanied the singing throughout, and

<sup>1</sup> Cf. Arist. *Probl.* 19. 15, *Rhet.* 3. 9.

<sup>2</sup> Others regard the ἀναβολαί as (1) changes in the melody, or (2) long, loosely jointed monodies.

<sup>3</sup> *μεμνημένα*. The σιγασμός α'λητῶν is also castigated.

sometimes, especially in the fourth century, when the dance was tumultuous, the lyre supported the flute.<sup>1</sup> The mode best suited to the flute was the Phrygian or the milder Hypophrygian (the relaxed Ionian), the passionate and vehement character of which gave expression to the orgiastic frenzy of the Bacchic style. Of Philoxenos the story is told that he attempted to compose a dithyramb in the solemn Dorian<sup>2</sup> mode but unconsciously fell back into the Phrygian. Dionysios of Halikarnassos (*de comp. verb.* 19) says that in the New Dithyramb all bounds were overstepped. It "combined all moods, inventing one," like Browning's Cleon: the Dorian, Phrygian, and Lydian were used in the same song, the chromatic, enharmonic and diatonic genera were shifted, and great licence taken with the *tempo*. Colorature was a common feature: Philoxenos' *Kyklops* represented the bleating of Polyphemos' flock. The singing of the chorus was in unison, in Aristotles' time probably an octave higher than the accompaniment.

As regards the rhythms employed, it is noteworthy that, in the first mention of the dithyramb, Archilochos uses the trochaic tetrameter, the measure which was adopted in the dialogue parts of the earliest tragedy. The use of hexameters before Archilochos can scarcely be inferred from the character of the *Hymn to Dionysos*, but this measure was

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<sup>1</sup> On the flute (κύκλιοι αὐλοί) see Pind. iv. 20, [Sim.] 148. In the Alexandrian age kitharoedes, such as Nikokles, were dithyrambists, but it is singular that Arion was a kitharoede. The personified Dithyramb holds a kithara (*Alte Denkm.* 3. 130).

<sup>2</sup> Lamprokles may have used this mode: at least Dion. Halik. says the older dithyramb was well-ordered (τεταγμένος). When Arist. *Pol.* 8. 7 says that the Dorian mode was not compatible with the *ethos of the dithyramb*, he is referring to *contemporary style*.

certainly employed by Praxilla and Lamprokles (cf. Aristoph. *Nubes* 967). Of Arion's metre we know nothing. Dactylo-epitrites were occasionally used by Pindar and other poets, but the accentuated dithyrambic style demanded measures full of excitement, with concurrent ictuses (cretics, bacchics, choriambics) and frequent resolutions and syncopations. In the old, middle and new periods the freedom of shifting rhythms was a marked feature.

Of the dithyramb prior to his time Pindar (Frag. 79) says that it was long drawn (*σχοινοτέμεια*) and full of the sound of *san*, the Doric sibilant corresponding to the Ionic *squa*. Lasos, his older contemporary, had affected an entire avoidance of the sibilant, a rough sound<sup>1</sup> which may have suited the rude goatchorus of the archaic period. Pindar's own dithyrambs are full of manly vigour and free from the artificiality of Lasos which he castigates. They partake, however, of the boldness germane to the dithyrambic mood:

seu per audaces nova dithyrambos  
verba devolvit numerisque fertur  
lege solutis (Hor. 4. 2. 10).

These 'new words' are the compounds,<sup>2</sup> which were employed with even greater freedom by the successors of Pindar, who luxuriated in a jungle of

<sup>1</sup> Aristoxenos (Athen. II. 467 A) held that both *san* and *sigma* were cacophonous in singing and out of harmony with the music of the flute. *San* may have differed from *sigma* as Eng. *sh* from *s*, or as Germ. *sch* from *s*.

<sup>2</sup> χρησιμωτάτη ἢ διπλὴ λέξις διθυραμβοποιῶς Arist. *Rhet.* 3. 3. 3. These διπλ. λέξεις were used first by Anthems of Lindos (ὅς πάντα τὸν βίον ἐδουλοῦσάσεν). He was a contemporary of Kleobulos of Lindos, one of the Seven Sages. The statement in Proklos that 'simple words' were used in the dithyramb belongs in the description of the nomos and has been misplaced. As examples of these words "full of sound and fury," Demetr. *de eloc.* 91 γίνεσθαι θεατεράτοις πλάνας, ἀστρων δορυφόρον στρατόν.

ornamental epithets and colour effects. Our knowledge of the New Dithyramb, which was largely the creation of poets not of Attic stock, is derived in the main from the vituperative criticism of its opponents. The diction was turgid, a mere parade of words; abandoned to a fury for innovation, and given over to every licence of metaphor. The periods were disjointed (the λέξεις ἐρημένη) and polymetochic: the heaping of participles added pomp and rapidity. The impetuosity of the thought was unimpeded, and the sudden transitions were effected by the rush and swirl of the song. Against the turbulence and protervity of the dithyramb, the adherents of the reactionary old school, the comic poets,<sup>1</sup> Plato,<sup>2</sup> who is himself reported to have composed dithyrambs, and Aristoxenos,<sup>3</sup> the master of musical theory, protested, but in vain. The very condition of the continued existence of melic in the Attic period was the accentuation of the musical element; and the loss of almost all the enormous mass of dithyrambic poetry is due not merely to the fact that it was not worth preserving as poetry, but also to the fact that the scores were not handed down. The dithyramb was meretricious art and appealed to the taste of the groundlings, but it was sovereign. It virtually displaced all other forms of melic except the dæmic, which it corrupted, as it had corrupted the pæan; and when the splendour of the drama suffered eclipse, the dithyramb, the sister of tragedy,

<sup>1</sup> Comp. e.g. Pherekrates 116, Aristoph. *Nubes* 333, 970, *Pax* 840, *Aves* 185, Anaxand. 6. 41, 22, Theopomp. 3, Antiph. 112, 207. The contrary note is rare (Antiph. 209).

<sup>2</sup> *Lysis* 700 D: (ποιηταὶ) βακχεύοντες καὶ μάλλον τοῦ δέοντος ἐπεὶ καὶ μενοειφῆδος, κίραυν ὅτες δὲ ἠρήνοιν τε ἱμνοῖς καὶ παιῶνας ἀνέπαινον. On the other side, cf. Arist. *Metaph.* 10. 3. The dithyramb found a defender in Xenophon.

<sup>3</sup> In *Περὶ ᾠκείας* 31.



remained supreme. Both Plato<sup>1</sup> and Aristotle<sup>2</sup> were forced to use "dithyrambic" as a generic term for "lyric" in contrast to epic and dramatic poetry. When the dithyramb died, Greek melic was paralysed. A return to the unartificial lyric of the classical age was no longer possible.

### NOME.

The oldest certain<sup>3</sup> example of νόμος used with reference to song and music occurs in Alkm. xxv.:  
οἶδα δ' ὑπὲρ ἴκων νόμος πατρῶν. By the time of Pindar this usage is extended and developed.<sup>4</sup> So far as we can trace back the history of the term in its earliest signification, νόμος means 'air,' 'tune,' 'strain,' without connoting the presence of words; and the earliest nomes were probably simple melodies for the lyre or

<sup>1</sup> *Apol.* 22 B, *Rep.* 394 C. In the latter passage Plato says that the dithyramb furnishes the most abundant examples of the 'simple recital of the poet in his own person' in contrast to epic and the imitative drama. While there may have been a good deal of narrative in the choral songs, it cannot be disputed that the dithyramb, at least in the time of Philoxenos and Timotheos, was highly mimetic, as indeed is expressly attested by *Arist. Probl.* 19. 15. Costumes were used appropriate to the situation and the actors even rode on horseback. The *Kyklops* of Philoxenos was called a 'drama.' It is an error to assume that Plato deduced his theory of the mimetic character of all poetry from the dithyramb.

<sup>2</sup> *Poet.* § 1.

<sup>3</sup> The genuineness of νόμος φῶδης *Hymn* 1. 20, usually emended to νόμοι δαῖδης, is suspected. If an interpolation, it is very old. Some scholars venture to find here a distinct reference to the nome and to regard this *Hymn* as the model followed by Terpander in his arrangement of the parts of the kitharoedic nome. The change to νόμοι (cf. *T* 24<sup>9</sup>, *Hes. W. D.* 403, is not called for.

<sup>4</sup> Cf. *Ol.* 1. 101 *πρὸς νόμῳ*, *Nem.* 5. 25, *Pyth.* 12. 23, *Frag.* 178, *Telest.* in

flute. While it is impossible to divorce νόμος in this meaning from νόμος 'custom,' 'law,'<sup>1</sup> it is uncertain whether the musical term is merely a specialized meaning of the latter signification—with which we might compare τρόπος, οἶμη, Germ. *Weise*, Eng. and French *air*—or whether it reverts directly to the root that underlies νόμος 'law,' i.e. as νόμος 'law' is that which is apportioned (νέμεται) to each man according to his station, so the nome is distributed into several distinct parts.<sup>2</sup> Before the time of Terpander, the first of the kitharoedic poets concerning whom we have relatively accurate knowledge, the nome was marked off into divisions:<sup>3</sup> so that it is probably the quasi-legal character of its form and the rigour of its construction that gave rise to the peculiar name. Nome and law alike were distinguished by a prescribed and well defined character.<sup>4</sup> The adoption of

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<sup>1</sup> This use is at least as old as Hesiod. In the dispute on the etymology of εὐνομία p 487, Aristarchos pronounced in favour of the derivation from εὐ νέμεσθαι on the ground that νόμος was unknown to Homer.

<sup>2</sup> Cf. Pollux 4. 66 μέρη νόμου . . . κατανείμαντος (of Terpander).

<sup>3</sup> These are thought to have been four in number—ἀρχά, μεταρχά, ὀμφαλός, σφραγίς. There is evidence of a three-fold arrangement which, whatever the technical names, resolves itself into prologue (invocation), middle (myth), and epilogue (prayer and farewell). Philammon is mentioned as a predecessor of Terpander.

<sup>4</sup> Suidas says νόμος . . . ἀρμονίαν ἔχων τακτὴν (that is, the mode did not shift) καὶ ῥυθμὸν ὠρισμένον, and Plutarch states that the nome received its name because the artist had to preserve τὴν οἰκείαν τάσιν. The main point of the latter remark is clear, whatever τάσις may denote. Monro *Music* p. 26 takes it to mean 'key.' But Plut. implies that all the ancient nomes were characterized by the same τάσις, and it is unlikely that all the old nomes were sung to the same key. Perhaps he uses the word with reference to the later elaboration of the lyre and the increase in the number of its tones. The irregular character of the nomes of the classical period may have been the cause of the emphasis laid by the ancients on the connection with νόμος 'law.'



the word *νόμος* to designate melody or song would have been appropriate only at a time when musical regularity was exceptional, that is, in the period anterior to the fully developed artistic lyric.

Apart from the specific application of the term to designate a concrete instrumental or vocal melody, *nome* was also used in a generic sense of the normal, classic form of music.

So Plato *Laws* 700 B. Plato's attention was naturally attracted to the *nome* in the *Νόμοι* (cf. 722 D, 799 B), where he touches upon the coincidence of the expressions, though his remarks help little in explaining the points of contact. Aristotle (*Probl.* 19, 28) mentions the fanciful theory that *νόμος* was transferred to the first nomian poem because in the early period, before a knowledge of letters, the laws were sung. The moderns propound various explanations from the connection of 'nome' with 'law'. Westphal held that it was the stable quality of its language in contrast to that of ordinary speech; Croiset refers the designation to the fact that the *nome* had an appointed place in the ritual; Bernhardt and Volkman found the point of contact in the contents of the *nome* : in his invocation to the gods the poet gave expression only to those sentiments that were rooted in the moral consciousness and hallowed by the unwritten traditions of the people : sentiments that might thus claim for themselves a normal value as authoritative as the enactments of the law-giver.

Nomes are of four kinds and may be divided into two classes, both of which were agonistic :

1. The purely instrumental type : the kitharistic and the auletic *nome*.

The kitharistic *nome* was never very popular. It came into vogue after the kitharoedic and probably after the auletic; and was given a place in the Delphic festival only in the eighth Pythiad. At the Panathenaea it was subordinate to the kitharoedic and there were only three prizes, while there were five for the kitharocdes. A famous kitharist was Stratonikos, who lived in the early part of the fourth century.

Olympos, the mythical representative of all ancient music, is reported to have been the author of the auletic nome and the composer of melodies that moved the enthusiastic admiration of Plato. The auletic contest at Delphi dates from the first Pythiad, in which Sakadas was victor. The most celebrated auletic nomes were the *Polytrophulos* and the *Pythian*; others were the *Harmatous*, *Epikedeios*.

2. The nomes provided with words: the kitharoedie and the auletic nome.

The kitharoedic nome was in high vogue from the earliest to the latest times. Its first appearance in literature is connected with the name of Terpander, whose supremacy lasted for two centuries. His nomes appear to have been of two kinds: (1) those that contained a melic prooimion, followed by a portion of Homer, and ending in a melic epilogue, (2) those of which all the parts were composed by the melic poet himself. The names of the latter have been preserved and are given in the introduction to the fragments of Terpander. Next in order to Terpander is Arion, who is called a kitharoede. The scene in which he attires himself in all his splendour, holding in his hand the instrument of the god, before he plunges from the pirates' ship, recalls the public appearance of the kitharoedes at the musical contests as it is depicted in the later works of art. The kitharoedic song at Athens is attested many years before its inauguration by Perikles at the Panathenaia, where the victor received a golden crown. Kitharoedes contended at the Spartan Karneia, the Delphic Pythia, at the Nemea, Isthmia, etc. 'Pythian' kitharoedic tones were common.

The auletic nome, which was inspired by the triumphs of Terpander, required the services of two persons, the singer and the flute player (often called the *Pythian aulete* because of the celebrity of the

Pythian nome), whose role was inferior to that of the poet singer. As in the auletic nome, the double flute was used. The invention of the aulodic nome is generally attributed to Klonas of Tegea, who lived shortly after the time of Terpander. Ardalos of Troizen, a predecessor of Klonas, is also credited with the invention. Early in the sixth century, upon the reorganization of the Pythian games, the managers of the Delphic festival admitted the aulodic nome to a place in the programme; but after a single trial, in which Echembrotos was victor, it was excluded on the ground that its lugubrious character was ill suited to the joyous festival of Apollo (cf. Stes. xii.). Plutarch says the best nomes of this class were Ἀπόθετος, Ἐλεγος, Κωμάρχιος, Σχοινίων, Κηπίων, Τενέδιος and Τριμελής. The aulodic nome reappears occasionally in later times—for example at a Panathenaic contest in the first part of the fourth century (*C. I. A.* 2. 2. 965), and in Boiotia as late as Sulla; but it was completely overshadowed by the popularity of the kitharoedic and auletic forms. *κιθαρωδός* is in fact often the equivalent of 'nomic poet.'

In the early period the nome was sung by a single<sup>1</sup>

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<sup>1</sup> The choral character of the nome before Timotheos is controverted. The text of Proklos 244 says that in the archaic period, while the chorus was singing the nome, Chrysothemis the Cretan stood up and sang the nome alone; and from his time on the song remained an agonistic monody. The passage has been interpreted in the light of the statement (l. 245, in it the nome was an offshoot of the psalm, and that it was the latter that the chorus was singing on the occasion of Chrysothemis' innovation. Sakadas, in the early part of the sixth century, is said to have trained a chorus to sing his *τριμερὴς νόμος*, which was divided into three strophes, each of which was composed in a different mode (Plut. *mus.* 8). Hiller *R. M.* 31. 76 thought S. merely adapted the 'three-part' aulodic nome of Klonas to choral delivery. Reimann defends the existence of a choral nome against Gubrauer, Walther, and

artist, who was both poet and composer. Often he was the priest as in Vedic times. The instrument was generally the kithara, but Terpander is said to have provided the kitharoedic nome with a flute accompaniment (αὐλοὶ κιθαριστήριοι), which may have had a special function in connection with the ritual; but the use of both instruments does not represent the beginnings of a polyphonic instrumental accompaniment. The early nome appears to have been one continuous poem, and the music accompanied the words from beginning to end. As there was no dance, there was no division into strophes and antistrophes: the division into parts was a compensation for the absence of the antistrophic arrangement. Various musical modes were used: Dorian, Phrygian, Ionian, Aolian, and Lydian. The last was usual in the later period.

From Terpander to the beginning of the fifth century the chief rhythm was the dactylic hexameter, which was best suited to the accompaniment of the kithara; but the solemn 'greater spondees,' orthian iambs, and semanto trochees (cf. on Terp. i.) were also used. The orthian nome was pitched high; cf. Aisch. *Agam.* 1153. (Galen reports that a nomic singer once burst a blood-vessel.) The aulodic nome was usually composed in elegiac distiches, but may also have contained prosodiacs. The transition from one melody or rhythm to another within the separate parts was forbidden, but the metres may have varied with the parts. This is controverted, but at least we may argue from an auletic nome of Olympos in which a trochaic followed on a paionic movement

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others, adducing as evidence e.g. the Κωμάρχιος nome of Klonas, Aisch. *Choeph.* 822, Plato *Laws* 700 D. Cf. Dippe *Wochenschr. f. kl. Phil.* 1888, 1018 ff. At any rate the choral nome was exceptional until the time of Timotheos. The agonistic nome was essentially monodic (cf. Arist. *Probl.* 19. 15).

that some variation was permitted in the vocal nome. The nomes of Terpander may have begun with the long-drawn 'greater spondees,' orthian iambics or semanto-trochees, which were followed by the hexameter in the central part where the myth was narrated in detail. In the 'three-part' auletic nome of Sakadas the Dorian mode was used in the beginning, then the Phrygian, and the conclusion was made with the Lydian. The early nome was solemn and stately, adapted to calm the mood of the worshipper. In its noble simplicity and dignity it resembled our old sacred music. The *tempo* was slow. The diametrical opposite of the nome was the enthusiastic dithyramb, at least in the early period. In some particulars the nome resembled the paian, of which, according to some ancient writers, it was a development.

Before the time of Terpander the nome was simple in structure though the parts were clearly marked. Terpander enriched its architectonic by adding three parts, so that a musical theme was carried through the entire seven divisions in a systematic form.

The parts of the Terpandreian nome are thus given by Pollux 4. 66: 1. ἀρχα, 2. μεταρχά, 3. κατατροπα, 4. μετακατατροπά, 5. ὀμφαλός, 6. σφραγίς, 7. ἐπὶλογος. Terpander is thought to have added 2, 4, and 7. Bergk did not succeed in excusing the apparent irregularity in the position of the ὀμφαλός on the ground that the movement of all good poetry is more rapid as the end draws near. Other scholars would change the order, so as to bring the ὀμφαλός in the middle (Westphal, Lubbert, Christ). It is more likely that the 'beginning' and the 'after-beginning,' the 'transition' and the 'after transition' formed only two groups (Crusius). This would give us five main parts, as in the Pythian (auletic) nome of Sakadas. Each part corresponded in some way to a ceremony connected with the cult. Westphal's rearrangement (προοίμιον, ἀρχά, κατατροπά, ὀμφαλός, μετακατατροπά, σφραγίς, ἐξέδιον) is too radical. The use of Doric forms in the names evidences a high antiquity: as does the designation *ὀμφαλός*, which was certainly derived from the cult of Apollo



at Delphi (ὄμφ. ἐριβρόμου χθονός). The 'navel' was epic in tone and contained the main theme. A favourite subject of the nomos in the Apolline nomes was the Slaying of the Dragon, the battle of light with darkness that was to be waged by Apollo and is found in the legends of all Indo-European peoples. The famous auletic nome of Sakadas dealt with the same subject and treated of Apollo's search for the dragon, the challenge to combat, the death-agony, the prayer after the victory, etc. Other kitharoedic nomes told of the deeds of other gods and of heroes. The epilogue, whose presence shows that there was no antistrophic arrangement, may have contained the χαῖρε δαῶς of the singer. The 'seal,' another quaint and archaic name, is supposed to have contained either a gnome that compressed the substance of the myth into a wise reflection (Berk), or various matters that were more or less personal (Crusius), or a prayer (v. Jan), as in the case of the church language of Modern Greece. It may have been sung in an elevated pitch.

According to Westphal *Proleg. zu Aeschylos* 69 the Terpan-drean form of composition was the *τεθμβε* followed by Pindar in his epinikia. An examination of this mooted question does not concern us here, but it may be noted that, beyond all doubt, Pindar did not adhere strictly to this scheme either in his less ornate or in his greatest odes, e.g. *Ol.* 2, *Pyth.* 1, 2. It is very rare that the divisions, when they do exist, agree with the strophic arrangement (*Ol.* 13). It is not imperative that Pindar should have adopted all the seven divisions and that the seven parts of the parabasis of comedy are rarely found, but clear-cut introductory formulas or transitions do occur with sufficient regularity or frequency to persuade most scholars of the dependence of Pindar upon Terpander.

A seven-fold division of Bacch. ii. is not imperative. From the rest of the melic poets we derive no information on the subject. The seven strophes of Sappho's passionate ode to Aphrodite have actually been regarded as a *επιδόλογος στίχος*. Not only Pindar and Sappho, if we are to listen to the critics, but also the *Homeric Hymn* to Apollo (not to speak of the *Hymn* in the last book of the *Iliad*), Solon 13, Theognis, and even whose dramas are reported to have been influenced by the ionic form in the *Persai* 63 ff., 633, 852, and, with *prole* and *postlude*, 922. Later on, Theokritos 16, 17, 22, 24, Kallimachos 2, 3, 7, Catullus 64, 68 B, Tibullus 2, 5, Propertius 5, 6. Apart from the correctness of the theory that the Terpan-drean norm influenced the construction of Alexandrian literature, it is quite probable that the *Hymn* to Demeter by Kallimachos has preserved the best example of the

character of the ancient kitharoedic nome. Alexandrian literature returned with partiality to the pre Attic type. Aisch. *Agam.* 1072 ff. has been regarded as an example of the spirit of the old nome.

The great choral poets of the sixth century did not cultivate the nome, which in consequence suffered a temporary decline. Choral poetry was the fashion in the Dorian school, and the extraordinary popularity of the Pythian (auletic) nome militated against the old time vogue of the kitharoedic form. Besides, Pindar and Simonides were not musical virtuosos. The nome was the only form of vocal solo adopted in the musical festivals of the fifth century, and its revival followed as a result of the inauguration of a new style of music. The price of its renewed life was the transformation of its ancient simplicity.

This transformation was the work of Phrynis, who flourished in the early part of the fifth century. Adopting some of the musical innovations of Lasos, Phrynis mixed the modes, and employed the freer lyric forms in conjunction with the hexameter. His innovation was the result of the substitution of a kithara with nine strings for the traditional heptachord. Provided thus with an instrument of greater range, Phrynis instituted colorature singing and 'twisted and turned the voice like a top.' Phrynis' scholar, Timotheos, the detestation of the old Athens, the darling of the new, introduced his changes gradually, but under him the nome received the classic form that it maintained until the Empire. Though he still used the hexameter, he also employed the freer metres (τὰ ἀπολελυμένα), but the most radical change of all was that he made the nome choral (νόμος ἄνομος).<sup>1</sup> We may indeed suppose that the solo remained an integral part, as the nome was the main form of solo concert; in fact we hear that

<sup>1</sup> This is disputed: Gehræuer 323

the celebrated kitharoede Pylades sang alone during the entrance of the Persians in the *Persai* of Timotheos. The new nome was in many respects akin to an oratorio. The antistrophic form was not adopted, since it was unable to give the flexibility that was regarded as imperative. Nome and dithyramb now grew more and more alike in language and tone. Transition (μεταβολή) from one mode to another was frequent. 'Outraging music with his twelve strings,' Timotheos painted a storm at sea, infused dramatic life, and endowed the kitharoedic nome with the passion that was native to the orgiastic flute. The virtues of κιθαρωδία and αὐλωδία were now confused (Plato *Laws* 700 D). Eur. *Or.* 1369 ff. is an example of the tone of the later nome. The music was soft, sweet, and tender. It was pathos rather than ethos that was depicted. While the nome approached the dithyramb in temper, the νομικὸς τρόπος was not completely surrendered. Its style remained less excited; different musical instruments were employed, and the nome may have retained more of the epic quality.

The subjects of nomic poetry were the majesty and benevolence of the gods and prayers for the prosperity of the worshippers. Of the gods Apollo stands in the forefront (cf. Pind. *Nem.* 5. 24 φόρμιγγ' Ἀπόλλων ἐπτάγλωσσον χρυσέῳ πλάκτρῳ διώκων ἀγέιτο παντοίων νόμων), and it was in conjunction with the worship of Apollo that the nome was developed. We hear, however, of nomes in honour of Zeus, Athene, Ares, and the Dioskuroi. Like the other forms of lyric it was gradually secularized, as, for example, in the *Persai* of Timotheos; and parodies were composed by Telenikos and Argas.

Of the extent of the nome we are not accurately informed; those of Timotheos would seem on an average to have been slightly shorter than the shortest books of the *Iliad* or *Odyssey*. Timotheos



attained immense popularity, and his successor Kleon 'won more crowns than any other mortal.' But after their time the purely instrumental auletic form was preferred.

### ADONIDIA.

Adonis-songs were sung by women, whose grief at the death of Adonis symbolized the transitoriness of the loveliness of nature. Primarily they were an importation, by way of Kypros, from Phoinikia (*adonai* 'lord'; cf. Jerem. 22. 18 "They shall not lament for him, saying, Ah lord! or Ah his glory!"). In Syria and Phoinikia they appear as songs of lament to the music of the flute. The *'Adonidia* were celebrated in midsummer at Athens, where there was a special festival for women, at Sikyon, at Alexandria, Byblos, Antioch, and many other places till a late period. At Athens, Adonis was represented by the figure of a wooden doll, which the women laid out for interment on the roofs of the houses. The celebration moved the scorn of the comic poets (Kratin. 15, of the poet Gnesippos: *ὅν οὐκ ἂν ἠξίουν ἐγὼ | ἐποὶ διδάσκειν οὐδ' ἂν εἰς 'Αδώνια*). The *'Adoniaizontai* of Theokritos (idyl 15) depicts the rejoicing of the women at Adonis' return from Acheron, after his sojourn there for a year, and his reunion with Aphrodite, and alludes to their sorrow at his enforced departure. The Adonis-lays of the people have been completely lost, since at an early period the poets treated the same theme: Sa. xxiii., *ὦ τὸν 'Αδωνιν* Frag 63, 108 (whence the Adonic verse), the *Adonis* of Praxilla, which was perhaps the source of the famous *ἐπιτάφιος 'Αδωνιδος* of Bion, which was intended for the second day of the Adonis festival at Alexandria under Ptolemy Philadelphos. Cf. Aristoph. *Lysistr.* 393, 396. The bucolic poets were especially fond of the legend.

## IOBACCHOS.

The iobacchoi, which take their name from the initial exclamation <sup>1</sup> ἰὸ Βάκχε,<sup>2</sup> were originally sung at the sacrifices and festivals of the god Dionysos (ἰοβάκχεια). Though they were different from the dithyramb, of their contents we know little, since only a few isolated lines have been preserved. Proklos says that they were 'soaked in the insolence of Dionysos.' Their introduction into literature seems to have been due to Archilochos, who may have been influenced by Thrakian folk-songs. The metrical form was a syncopated (asynartetic) iambic tetrameter (or iamb. dim. acatal. + troch. dim. catal.): Δήμητρος ἀγνῆς καὶ κόρης τὴν πανήγυριν σέβων (Archil. 120). The trochee, we are told, was first used in the festivals of Dionysos and Demeter. The iobacchic measure appears in Eupol. 356, Mel. Adesp. 51, and in Aristoph. *Aves* 1755, which Westphal regards as an example of the joyous tone of the thiasos. Pindar is reported to have composed βακχικά, which are not to be regarded as iobacchoi.<sup>3</sup>

## HYPORCHEME.

The name ὑπόρχημα 'dance-song,' which occurs for the first time in Plato *Ion* 534 C, is not adapted to distinguish the hyporcheme from the other forms of choral melic that were accompanied by orchestric evolution. The structure of the word, however, indicates that there was a closer engagement between the

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<sup>1</sup> See Bentley on Hor. *Sat.* 1. 3. 7 *Io Bacche*.

<sup>2</sup> *lō* varies with *lō* as *lé* with *lḗ*.

<sup>3</sup> Lübbert *de Pind. carm. dram. trag.* 13 thought the βακχικά were songs for Dionysiac πομπαί. Probably the name is a late interpolation.

dance and the theme than was usual in other choral songs.<sup>1</sup> Though our knowledge of ancient dancing is too fragmentary for us to distinguish accurately between the orchestric mimic that characterized the hyporcheme and that of the dithyramb, it is clear that, to the later writers at least, such as Plutarch,<sup>2</sup> the hyporcheme appeared to form the link connecting the sister arts of poetry and dancing. It bodied forth in words what was portrayed by the sympathetic rhythm and the pantomimic dance. When stress is laid upon a lively mimetic and scenic representation of the words, the text tends to become a mere accessory; and such seems to have been the character of the hyporcheme at Sparta in the earliest period. A passage in Athenaios (628 D) informs us that the name

<sup>1</sup> ὑπό in composition here, as often, denotes that the action in question is performed under another's influence or as an accompaniment to another action. To interpret ὑπορχ. simply as a dance that accompanied music ignores its distinctive quality. Strictly speaking, the hyporcheme is a dance accompanying another dance, as is described below; but in the absence of the words ὑπασμα, ὑπώδη it was early transferred to songs that were accompanied by the dance. Proklos 246 says ὑπόρχημα τὸ μετ' ὀρχήσεως ᾄδόμενον μέλος ἐλέγετο· καὶ γὰρ οἱ παλαιοὶ τὴν ὑπὸ ἀντὶ τῆς μετὰ πολλάκις ἐλάβανον. So, quoting Archil. 123 (ᾄδων ὑπ' αἰλητήρος), the schol. on Σ 492 and Aristoph. *Aves* 1426 say ὑπό—μετά (cf. Eur. *I. A.* 1036 ff.) So we have ὑπαιδω, Kallim. 4. 304, 'sing to the accompaniment' (of the dance), ὑπ' αὐλὸν ᾄδοντες Plut. *de aud.* 7, αὐλήσει χρῆσθαι καὶ κιθαρίσει πλὴν ὅσον ὑπὸ ὀρχησίν τε καὶ ψῆδῃν Plato *Laos* 669 E, ὑπὸ τῇ ψῆδῃ κρούειν, the technical expression of instrumental accompaniment. ὑπορχεῖσθαι occurs first in Aisch. *Choeph.* 1025, where the metaphorical use bespeaks the antiquity of the word. Hes. *Shield* 282 has παλζοντες ὑπ' ὀρχηθμῷ καὶ ἀοιδῇ. Besides ὑπό, the foll. prepositions are used of musical accompaniment: εἰς, ἐν, κατὰ, περί, πρός.

<sup>2</sup> Quiaest. *Symp.* 9. 15. 2 (748 B) ὀρχηστικῇ δὲ καὶ ποιητικῇ κοινωνία πᾶσα καὶ μέθεξις ἀλλήλων ἐστὶ, καὶ μάλιστα μιμούμεναι περὶ τὸ ὑπορχημάτων γένος ἐνεργὸν ἀμφότεραι τὴν διὰ τῶν σχημάτων καὶ τῶν ὀνομάτων μίμησιν ἀποτελοῦσι.

originated from the custom observed by the early poets, who arranged dances for freeborn men and made use of orchestric figures only as emblems of what was sung, 'always preserving the principles of nobleness and manliness in them.'

The hyporcheme was called Cretan (Sim. x.) because it was native to Crete, whence Thaletas introduced it into Sparta in the middle of the seventh century. Crete was the chief seat of the artistic dance, and it was there in connection with the cult of Zeus and particularly of Apollo that the graphic and vivacious hyporchematic dance was invented and practised by persons of noble birth. In part akin to the paian, which was also sacred to Apollo and from which it may not have been differentiated in the early period, the hyporchematic song gave expression to foreboding or to joy; but it was unlike that more solemn and religious chant in its rapid and fiery melodies and rhythms. The paian's province was, originally at least, the severer aspect of the cult of Apollo; whereas the hyporcheme celebrated the more joyous character of the god (ὀρχήστ' ἀγλαίας ἀνάσσων Pind. Frag. 148). Plutarch says that by the rhythm alone he could distinguish a hyporcheme from a paian. In the paian the dance was subordinate because it was performed by the singers, more stately, and devoid of pantomime; and the singing was simpler. The musical modes of the hyporcheme were probably the Phrygian and the Dorian.

A hyporcheme is, as we have seen, both a song and a dance. To the sportive hyporchematic dance, one of the three technical divisions of melic orchestric and in a measure akin to the kordax of comedy, most of the hyporchematic poems were sung; but at times they were attended by the pyrrhic,<sup>1</sup> a dance of Cretan

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<sup>1</sup> *Athen.* 630 E, *schol.* Pind. *Pyth.* 2. 127.

origin and similar to the hyporchematic but more akin to the *sikinnis* of the satyr play. There were at least two different modes of presentation :

1. One person played and sang, while the rest danced. This is the 'hyporchematic manner' which the ancients recognized in *θ* 262, where the minstrel Demodokos with the *phorminx* takes his position in the centre, while around him are grouped the youths *δαήμονες ὀρχηθμοῖο*. This form of the hyporcheme was not common in later times, though Kallim. 2 offers some analogies to it.

2. The usual form, described by Lucian *de salt.* 16 as existing in Delos in his own day, may be of high antiquity.<sup>1</sup> One or more musicians played, a selected number of the best dancers gave full plastic expression to the theme,<sup>2</sup> while the larger body, which sang, accompanied the music with a sedate orchestric movement. It is in connection with this form that *ὑπόρχημα* and *ὑπορχεῖσθαι* acquired their purely technical signification. The presence of the first body, consisting only of dancers and officiating in conjunction with the chorus, distinguishes the hyporcheme from all other forms of melic. The dance was performed about the altar during the sacrifice of the victims.

<sup>1</sup> Cf. *Hymn* 2. 10 ff. In *Σ* 503 ff. (a Cretan scene) one played and sang, a 'chorus' of youths and maidens danced, while in the centre there were two tumblers. In Heliod. *Eth* 3. 2 the chorus is divided into two groups, one of which sang while the other danced. Livy 7. 2 describes the innovation of Livius Andronicus where pantomime accompanied the music. The *geranos* or crane-dance, which was instituted by Theseus in Delos on his return from Crete and still witnessed by Plutarch, may have been of the hyporchematic type. Its turnings and windings imitated the hero's escape from the mazes of the labyrinth. The dancers were arranged in files with leaders at each of the two wings.

<sup>2</sup> Cf. Athen. 15 D . . . ἐστὶν ἡ τοιαύτη ὀρχησις μέμνησις τῶν ὑπὸ τῆς λέξεως ἐρμηνευομένων πραγμάτων, and Arist. *Poet.* 1. 6.

The chorus was composed of men or boys or women, or of both sexes. In the Homeric age the kithara was the only instrument employed, but with the advent of the second musical epoch at Sparta, which was inaugurated by Thaletas, the flute became the preferred instrument. Simonides mentions a Melossian species of flute that he seems to have adapted. In the time of Pratinas the flute arrogated to itself a prominence that threatened the position of the poet. Sometimes both flute and kithara were heard in conjunction (*σινναυλία*). The hyporcheme is properly consecrated to Apollo, but as early as the beginning of the fifth century it was adapted by Pratinas (i.) to the expanding cult of Dionysos; Bacchylides (23) celebrated the Athena of Iton in Boeotia. That the theme was not confined to strictly religious subjects is clear from the remains of the two books of Pindar, who alludes to the unrest of the time during the Persian invasion (xii.) and to the deeds of Herakles (111). He even substitutes the hyporcheme for the epinikion or enkomion when he sings the praise of Hieron, and gives a vivid and detailed picture of the consternation at Thebes during an eclipse (x.). Pindar's hyporchemes were so famous, or his mode of presentation so novel, that he was even called the 'inventor' of the species. The fragments show some heterogeneousness of subject (105, 106) and considerable amplitude of detail (x.).

Much of the wealth of melic poetry passed over to the drama, and the hyporcheme in particular, it is currently believed, was impressed into the service of tragedy as a dramatic device for relieving the monotony resulting from the regular recurrence of the stasima, which were necessarily of a certain amplitude and accompanied by the solemn *ἐμμέλεια* dance. In contrast to the repose that was afforded by the *stasimon*, there was sometimes occasion for an



expression of sudden and exuberant joy or hope, and here Sophokles is thought to have had recourse to the hyporcheme. Most of the songs in question<sup>1</sup> are brief and occur immediately before the catastrophe though without any presentiment of its outcome on the part of the chorus, thus vitiating by a species of dramatic irony the continuity of the plot, but relieving the intense strain of the situation. The tragic form of the hyporcheme suggests the modern ballet.

Some of the cretic odes of comedy (e.g. Aristoph. *Lysistr.* 1247 ff.; cf. *Thesmoph.* 953 ff., *Ekkles.* 1166 ff.) and of the lost satyr plays may have reproduced the spirit and form of the hyporcheme, which, with the development of the drama, practically ceased to exist as a separate form. Bacchylides is the last poet known to have composed a hyporcheme.

The native metre was the excited cretic with its swifter paionic forms; the fourth paion (— — — ) was in fact called the 'hyporchematic' or 'cretic' foot.<sup>2</sup> Bacchylides still uses cretics (23) and so too Simonides (x.), but the latter poet, like Pindar, preferred the light and nimble logaoedics. The

<sup>1</sup> O. T. 1086-1109, *Antig.* 1115-1154, *Aias* 693-718 (to Pan and Apollo), *Trach.* 205-224, 633-662. Some scholars would even add *Phil.* 507-518. *Trach.* 205 ff. recalls the paian rather than the hyporcheme. Muff (*Chor. Tech. d. Soph.* 38) thought that the second of the above described forms of presentation was adopted by tragedy. No ancient writer classes any one of these passages as a hyporcheme, though Tzet. *Trag. Poet.* mentions the hyporchematikon as a part of tragedy. Sophokles is the only tragic poet who makes use of this form of choral; and there is no evidence from the lyric age that the hyporcheme was used in the manner outlined above.

<sup>2</sup> In commenting on the prose rhythms of the orator, Dion Halik. (*de adm. vi dic. Dem.* 43) says that Demosthenes occasionally had recourse to those of the hyporchematic type, which, he adds, deserve censure equally with the Ionic and effeminate rhythms.

hyporchemes of tragedy are all entirely logaoedic, or logaoedic and trochaic, and have only strophe and antistrophe. Pindar's famous hyporcheme (x.) belongs to the free (*ἀπολελυμένον*) class, as does Soph. *Trach.* 205 ff. When singers and dancers have separate functions, a song that is free from antistrophic balance would not prove too difficult. The hyporcheme approached the style of the dithyramb when the latter lost its antistrophic structure; both emphasized the mimetic element; and the decline of the hyporcheme was hastened by the popularity of the dithyramb.

Thaletas, the founder of Spartan choral orchestric music, composed the first texts, and with him the hyporcheme became famous in Dorian lands. Xenodamos of Kythera and Xenokritos of Epizephyrian Lokris belonged to his school, which made a specialty of paeans and hyporchemes. But the genius of the hyporcheme reached its highest excellence with Simonides, who, according to Plutarch, actually outdid himself (*αὐτὸς αὐτοῦ κράτιστος*) in an art in which he was conscious of his own superiority. So vivid was its imitative character that Plutarch felt himself compelled to reject Simonides' famous comparison of poetry with painting, and call the dance silent poetry, poetry a speaking dance.

### ENKOMION.

The enkomion,<sup>1</sup> one of the latest developments of the melic art, is, in its strictest sense, the song that was sung at the revel (*ἐν κόμῳ*),<sup>2</sup> the boisterous

<sup>1</sup> ἐγκώμιον μέλος, ἐγκώμιος ὕμνος. ἐπικώμιος ὕμνος Pind. *Nem.* 8. 50

<sup>2</sup> κόμος denotes either the revel or the band of revellers which called forth upon the conclusion of the festivities to



termination of the banquet. Originally it may have been in honour of the giver of the banquet in celebration of some happy event.<sup>1</sup> The restriction as to character and place soon disappeared and the word came to denote a laudatory poem of a dignified character in honour of men, as opposed to the hymn which was consecrated to the gods.<sup>2</sup> As 'hymn' is used in a wider sense to embrace almost any form of melic (including the enkomion), so enkomion is in turn a generic expression, though of a narrower range, and includes also the triumphal ode, which was often sung at the komos,<sup>3</sup> and even the threnos or panegyric of the dead. Every komos offered an opportunity for a song of praise. The epinikion was called forth by a definite and splendid external occasion that demanded corresponding magnificence of treatment on the part of the poet, who was in a measure under bonds to the victor; the enkomion on the other hand was not invariably prompted by a like external event, and was, therefore, a rarer and more intimate expression of the poet's homage; though in most cases, we may surmise, it was not unaccompanied by a *douceur*. If the

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escort a guest to his home or to serenade a mistress of one of the guests. In a loftier sense it is a company of friends who escort a victor to a temple or to the banqueting hall.

<sup>1</sup> Cf. Aristoph. *Nubes* 1205 ἐπ' εὐτυχίαισιν ἀστέον μοῦγκωμιον.

<sup>2</sup> Cf. Plato *Rep.* 607 A ὕμνους θεοῖς καὶ ἐγκώμια τοῖς ἀγαθοῖς, a distinction that is not discredited by *Lysis* 802 A. In *Symp.* 177 A enkomion is used sportively in reference to Eros, but in 'Εφ. ἀρχ. 1869, p. 347, no. 412, l. 13, we find mention of an ἐγκώμιον εἰς Ἀπόλλωνα of Tamyndai. This use is late and untechnical. Arrian *Anab.* 4. 3 and *El. Gud.* 540. 42 expressly distinguish ὕμνοι εἰς τοὺς θεοὺς, ἔπαινοι (ἐγκώμια) εἰς ἀνθρώπους.

<sup>3</sup> Cf. Pind. *Ol.* 13. 29 (an ode called an enkomion by Chamaeleon), 2. 47. 10. 77, *Pyth.* 10. 53, *Bacch.* v. 12; Aristoph. *Nubes* 1356.

enkomion differed on the one hand from the more formal and public epinikion,<sup>1</sup> it differed in turn from the more private skolon by the greater stateliness of its theme.

In its limited and specific application the enkomion denotes a panegyric of living personages illustrious for their station or deeds<sup>2</sup>—kings,<sup>3</sup> princes, warriors, victors at the national games, magistrates, and, in the latest times, the emperors of Rome. Its performance at a komos seems not to have been obligatory, and the tone was more solemn than in the original type of 'revel-song.'

—The enkomion was the creation of Simonides, though its beginnings antedate his time. Aristotle in fact says in one passage (*Poetics* 4) that enkomia and hymns formed one part of all earlier poetry; in another (*Rhet.* 1. 9. 38), that the first enkomion was composed for Hippolochos, of whom we know nothing

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<sup>1</sup> The distinction between epinikion and enkomion is not made by the poets themselves and often eludes definition; both words are in fact actually used of the same poem (the ode to Alkibiades by Euripides). We are not certain when enkomion is used in the generic sense and when it is strictly employed. See on Sim. i. Suidas calls the *Helen* of Stesichoros an enkomion, but he evidently has in mind the speeches of Gorgias and Isokrates. From Proklos' statement with regard to the epinikion—that its delivery followed closely upon the victory—we might conclude that, in his (lost) article on the enkomion, the grammarian made the latter independent in respect of the time of production. But the statement does not hold true of the epinikion. Songs that were the product of native talent were often sung in honour of a victor at his native place; cf. Pind. *Ol.* 10. 14, 11. 19, 13. 22, *Nem.* 4. 89, 7. 9, *Frag.* 1. 6, etc.

<sup>2</sup> Aristotle (*Rhet.* 1. 9. 38, *Eth.* 1. 12. 6) distinguishes ἐγκώμιον from ἔπαινος. The former deals with τὰ ἔργα, results of actions; the latter with the μέγεθος ἀρετῆς, the virtuous character of the actions in themselves. In the unphilosophical use ἐγκώμιον is often equated with ἔπαινος.

<sup>3</sup> Cf. *Hor.* 4. 2. 13 (of Pindar): seu deos regesve canit etc.



lated a rivalry with the art-loving princes who had been displaced, and wherever tyrannies maintained their strength, as in Thessaly, or attained to new splendour, as in Sicily, the panegyric ode was in high favour. The increasing fame of the great games likewise focussed the attention of the entire Greek world upon men who had proved by the severity of their physical and moral training that they were entitled to claim a share of the poet's praise.

Our knowledge concerning the manner of presenting an *enkomion* is inadequate. The band of singers sometimes sang and danced during the banquet; or their revelry was transferred to the streets, where they paraded with torches and merry-making. The more formal *enkomion* was probably sung and danced by a body of trained singers during or after the banquet. Information is lacking as to the musical modes that were employed, but it is probable that the Dorian was preferred, while the Lydian may also have been adopted. The extant fragments are composed in dactylo-epitrites, which took over the *enkologikon*, and in *logaoedics*. There is no evidence to support Crusius' contention that the *enkomia* of Pindar, as well as those of the Hellenistic period (Theokr. 17), followed the seven-fold division of the Terpandreian nome.

Only the poets of the universal melic are authors of *enkomia*. Simonides is the first to be credited with the composition of the new form of melic, but, of the poems in question, the eulogy on the heroes of Thermopylai might with better right be called a *threnody*, were it not the poet's intention to praise their heroism rather than bewail their death. The poem on Skopas (ii) partakes rather of the nature of an *enkomion* than of a *skolion*. Simonides may have composed an *enkomion* in honour of Xenokrates of *Argentum*. From Pindar's single book we have

fragment xiv. to Alexander of Makedon, nos. 118, 119 to Theron of Agrigentum; Bergk regarded xv. as belonging to this class, and Fennell does the like with the 11th *Nemean*. Diagoras eulogized Arianthes and Nikodoros, Ion wrote in praise of Skythiades; and Euripides' panegyric of Alkibiades is cited both as an *enkômion* and as an *epinikion*. Timotheos closes the list of classical writers of *enkômia*. In the Alexandrian age Theokritos (17) sings of Ptolemy. Late Boiotian inscriptions occasionally refer to composers of panegyrics, who regularly took part in the musical contests thus we find an *ἐγκ. εἰς Μοῦσας* C. I. G. S. 1773. 13 (second century A.D.), *ἐγκ. ἐπικόν*, which is not identical with a rhapsody, *ib.* 416. 9, *ἐγκ. λογικόν* 419. 11 (*ἐγκ. καταλογάδην* 418. 2), all of the first century B.C. An *ἐγκωμιογράφος* appears at the festival of Aphrodisias C. I. G. 2759 (about 200 A.D.), an *ἐγκωμιογράφος εἰς τὸν Αὐτοκράτορα* C. I. G. S. 1773. 11. An *ἐγκώμιον* to Apollo has already been mentioned.

## EPINIKION.

For the almost total wreck of the earlier forms of choral song we are indemnified by the survival of that species which the judgment of the ancients pronounced to be the best. The extant body of triumphal songs in honour of the victors at the national agonistic festivals exceeds in bulk the rest of the remains of Greek melic. The splendour of the contests and the renown that was accorded to the successful competitors inspired the *epinikion*; and this, the latest creation of the melic art, though of brief duration—its life scarcely compassed more than a century—, so captivated succeeding generations that it was preserved, at least in large part, as the most *splendid product* of the lyric age; while the more



intimate expressions of the varied personal and national lyric life gradually lost their hold on the popular fancy. The epinikia of Pindar and Bacchylides owe their preservation to their intrinsic merit, though the music of the former was highly esteemed. The other forms of choral song were either too narrow in their range and too local in their cults<sup>1</sup> to awaken the sympathy of the Greeks of the Alexandrian age, who had ceased to cling to the traditional faith, or, as in the case of the dithyramb and the nome, whose success depended on the virtue of their music, neglect was the result of the loss of the melodies. To us, however, the epinikion is at best so distinctively Hellenic, so distinctly the emanation of a particular era and occasion, that it fails to win that spontaneous appreciation which, under the impulse of a common humanity, we accord to many other forms of Greek song.

A detailed examination of the epinikion from the point of view of its opulent style and of its complicated structure, is beyond the scope of this volume, which, in excluding Pindar, excludes the most individual type. As the commentaries on that poet and the histories of Greek literature, which contain an ampler description of the epinikion than of the other classes of melic, are easily accessible, the following account aims at presenting only the chief facts and such points of approach as will serve as an introduction to the study of Bacchylides.

### THE GAMES.

The four great national games were religious festivals (ἑορταί ἱεραι).

<sup>1</sup> Cf. Eust. *Proleg.* to Pind. (οἱ ἐπινίκιοι) περιφέρονται μάλιστα δὲ τὸ ἀνθρώπινο κτελεῖται καὶ ὀλιγόμυθοι καὶ μηδὲ πόνοι ἔχουσιν ἀσφάλειαν καὶ τὰ ἄλλα.

1. The Olympic games, in honour of Zeus, were celebrated after 776 in uninterrupted succession. Herakles was their mythical, Oxylos their prehistoric, founder. Iphitos of Elis, about a century before the first Olympiad, restored them and made them pentacteric. The contest took place in the Altis at Elis, near the Alpheios, at the foot of the hill of Kronos, and close to the tomb of Pelops. They were held in July (or August), when the moon was full, and (after 472) lasted for five days. The contests were equestrian and gymnastic, in all twelve kinds up to 408. From the seventh Olympiad on the prize was a crown of wild olive, which was adjudged by the Hellanodikai. The victor might erect a statue of himself at Olympia.

2. The Pythia, in honour of Apollo, date in their renewed form from 582 (or 586) and were held in the middle of August every four years, in the third year of each Olympiad. The contests were musical, gymnastic, and equestrian; the prize, a laurel crown; the judges, the Amphiktyons. The musical contest was held at Delphi; the others, in the neighbouring plain of Krissa.

3. The Nemea, in honour of Zeus, were held in July at the time of the new moon, in the second and fourth year of each Olympiad. They are said to have been originally funeral games founded by the seven leaders of the expedition against Thebes; and were renewed in 573. In the classical period the contests were chiefly gymnastic, but the race with the four-horse chariot was admitted. The prize was a crown of fresh celery; the umpires, who wore dark-coloured robes, the Kleonaians, and later the Argives.

4. The Isthmia, in honour of Poseidon, took place in April near the gates of Korinth, every second and fourth Olympiad. According to one account they were instituted to commemorate the drowning of

Melikertes, and the prize, in the earliest period, was a wreath of pine leaves. The other tradition makes Theseus, Poseidon's son, their founder. Their re-establishment in 580 gave them a national significance. The contests were gymnastic and equestrian: the prize, in the classical period, a crown of dry celery; in the first century B.C., a wreath of pine. The judges were originally the chiefs of the Amphiktyonic league, later the Corinthians.

Besides these national games there were local contests in almost every canton of Greece, for many of which the poets wrote prize odes, *e.g.* the Petraia in Thessaly, the Heraia in Argos, the Pythia at Sikyon, the Iolacia at Thebes.

#### FORMS OF CONTEST.

Of the three kinds of contest only those forms are mentioned below which occurred in the lyric age.<sup>1</sup> The dates are those of the introduction of the contests at Olympia, which set the standard for the other festivals. Each of the contests is celebrated by one or more poems of Pindar or Bacchylides. All the victors at a festival were not honoured by odes.

##### 1. *Equestrian.*

With the four horse chariot (ἄρματι, ἵππων τελείων ἑρόμῳ, τεθρίππῳ, or simply ἵπποις: 680). Racing with the mule-car (ἀπήνη) was introduced in 500 but abolished in 444. With the single running-horse (κέλητα: 648).

##### 2. *Gymnastic.*

###### 1. Running.

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<sup>1</sup> The following were instituted after the lyric period: with the two horse chariot (σειχωριδι ἵππων τελείων: 408), with the four foal chariot (τεσσάρων ἄρματα: 384), with the two foal chariot 264, with the single running-foal (256), boys' *pankration* (200).



Stadion, a race of about 200 yards (192.27 metres) at Olympia, where there was a stadion for men (776) and a stadion for boys (632).

Diaulos twice the stadion; for men or boys (724).

Dolichos: twelve times the stadion (720).

Running in armour (ὀπλιτῶν δρόμος: 520).

2. Wrestling: for men (708), for boys (632).

3. Boxing: for men (688), for boys (616).

4. Pankration. wrestling and boxing combined (648). At the Nemea for boys also.

5. Pentathlon: leaping, running, throwing the discus, hurling the javelin, wrestling (708).

### 3. Musical.

The musical contests consisted of singing to the accompaniment either of the kithara or of the flute, and in playing the kithara or the flute. In the lyric age they were held only at Delphi. At the Nemea they were introduced in the third century B.C., and they are attested at the Isthmia in the time of Nero. At Olympia they were unknown.

Triumphal song had cheered the victor long before the increasing celebrity of the games in the first quarter of the sixth century prompted the rivalry of statuary and poet to perpetuate his fame. The 'Strain of Archilochos,' the "Conquering Hero" of the Greeks,

Τήνελλα καλλίνικε  
χαῖρ' ἄναξ Ἡράκλεις,  
αὐτός τε καὶ Ἴόλαος αἰχμητὰ δύο,

that was still sung in the time of the great choral poets, had celebrated the victor in the early Olympiads. But the epinikion<sup>1</sup> proper, the bloom of the

<sup>1</sup> ἐπινίκιον scil. μέλος, ᾄσμα. The word is first used in this sense, as a substantive, by Bacch. (2. 13). Pind. has only the adj.: ἐπινικιοῖσιν ἀοιδαῖς Nem. 4. 78; ἐπινίκιος ὕμνος Diod. 5. 29. The form ἐπινικός is used for ἐπινίκιον in post-classical times. Pind. usually refers to his triumphal odes as ὕμνοι.

lyric age, is the creation of Simonides, whose only predecessors were the local bards who had chanted the exploits of the native athletes.<sup>1</sup>

The occasions for singing the song of victory were numerous. At Olympia on the evening of the day when the name of the victor was proclaimed by the herald before the throng assembled from every quarter of the Greek world, his friends led him in triumph to a temple, where he offered thanks to the gods for his happy fortune, and a revel (*κῶμος*) closed the day. On this occasion either the hallowed song of Archilochos was sung, or the poet, if he was present in person, improvised a brief ode.<sup>2</sup> But as the victor had not only won undying fame for himself but covered his native city with honour, his return home became the chief occasion of celebrating a success achieved after many months of incessant training which had resulted in that harmonious development of mind and body so prized by his countrymen. He was received with every mark of honour. Plutarch reports that a breach was made in the walls to allow his triumphal entry; at Sparta the Olympian victor might take his station next the king on the battle-field, in Solon's time he received a prize in money; his image might be stamped upon the coins of his native city; and a Roman triumph conferred no greater honour upon a consul than did the simpler ceremonies that fell to the portion of an Olympian victor. As his success had been gained at

<sup>1</sup> Timokritos and Euphanes are local poets mentioned by Pindar. Cf. *N. m.* 4. 13, 89, 6. 30. The 'epinikion' of Archilochos is properly a hymn in honour of Herakles after his contest with Augias, and the thrice repeated refrain *τῆρελλα καλλινικε* was taken over by the poet from the language of the people. From Hesychios we learn that the *τετρακῶμος* was an 'epinikion attended by dancing in honour of Herakles.'

<sup>2</sup> Pind. *Ol.* 8, 11, *Pyth.* 6, 7, *Bacch.* 4 may be examples in point.

a festival sacred to the gods, so the celebration was a religious act. A joyous band accompanied him to the temple of the patron deity of the city or to that of the divinity especially worshipped by his family, and here he offered sacrifice and dedicated the crown received from the judges. On this occasion the epinikion was sung in marching; or the song was reserved for the evening banquet, when a chorus of the victor's townsmen, if they were his guests, took their places at the door of the court. Sometimes the celebration took place in a temple or in the prytaneion. The triumph of a prince was often celebrated by odes composed by different poets. At the anniversary of the victory the original ode was revived or a new one written for the occasion; and at festivals devoted to the worship of the native heroes and at family festivals the epinikion was in place. The triumphal ode was not merely a tribute to the person of the victor; it appealed to national or civic pride: if it glorified the exploits of the victor and of his family, its theme was also the gods, the heroes, the religious cult, the political and mythological traditions dear to the community. Sometimes the poet, who had also composed the music and arranged the dance, lent his presence to the celebration; sometimes he entrusted his ode to the care of a trained chorus-master: but in either case the words, though sung by a chorus, were the expression of his own personality, and the body of singers and dancers only his interpreters. The chorus was often composed of the victor's townsmen or friends who were musical amateurs and offered their services voluntarily.

Almost all the extant odes deal with victors in the equestrian or gymnastic contests; only one (Pind. *Pyth.* 12) celebrates a musical triumph. The equestrian victors were princes and aristocrats, who coveted not only the popularity that justified the expense of

equipping the chariots and of breeding such racers as Hieronikos, but also the assurance of present and posthumous fame that was conferred by the song of the poet. With their lordly patrons, Hieron of Syracuse, Theron of Agrigentum, Arkesilaos of Kyrene, the poets associated on terms of friendship from which servility was absent. If they usually received pay for their art—examples of odes composed out of friendship are not lacking—, their thrift did not follow upon fawning. Charges of avarice were brought against Simonides and Pindar, and the latter poet speaks with regret of the time when the muse was not to be bought with gold. But the spirit of the time condoned the departure from the ancient fashion, and it is possible that the reproach brought against the ἀπυρροθεῖσθαι δοῦναι, as Pindar calls them, was provoked as much by the size of the douceur as by hostility to the fact that the poet did not lend his services without thought of compensation. The workman was conscious of his lofty prerogative as a poet; his end was truth, praise of the noble, condemnation of the base. Success and merit were not convertible terms. If Simonides, Pindar, and Bacchylides withdraw their gaze from the dark spots in the career of kings and princes, they did what panegyrists have done in all climes and ages. But the contrary note is not unheard—greatness begets danger and envy, earthly splendour is a thing of a day, and lordly station an opportunity for good.

The festivals at which the epinikia were sung were modelled on the religious celebrations which permitted the praise of men after the laudation of the gods. While the subject of the triumphal ode is taken from the human sphere, the scene of victory was fraught with religious associations; the games were themselves sacred to the gods, and the

been established by their sons, and victory itself was due to divine favour. The epinikion accentuates the divine no less than the human, so that an unknown poet (Melic Adesp. 85) can say of his ode ὕμνον ὦν κλίετερ' πέμπω δὲ νιν | . . . | Ἀπόλλωνι μὲν θεῶν, ἄταρ ἀνδρῶν Ἐχεκράτει κ.τ.λ.; cf. Theokr. 17. 1 ff. Pindar often seems to allude to the fact that his theme is the praise of some god and that the mention of the victor is an addition.

With a subject limited in its range by the character of the occasion that inspired it, the epinikion shows a marvellous variety in theme, in style, and in rhythm. Always the same, it is continually different; unity is created out of diversity.

The permanent elements in the longer and typical odes are three in number: 1. The personal or enkomiastie. 2. The gnomic. 3. The mythological.

From the earliest period poetry had been the vehicle of sententious wisdom. The mythological element was the fibre of the religious hymns, of the secular *Homeric Hymns*, in fact of almost all the old choral lyric. With the praise of the gods had been associated in the ancient hymns the celebration of 'the men and women of old' (*Hymn* 1. 160). The characteristic feature of the epinikion as a distinct species of melic is the grafting of the personal element, in the form it assumed in the sixth century, upon the other two.<sup>1</sup> The problem before the poet was to weld into an harmonious whole the new, worldly aspect of his art and the inherited religious poetry that lay at his command: to idealize, to transmute the ephemeral into the eternal.

The personal or enkomiastie portion, which is in place at the beginning and the end, is the frame in

<sup>1</sup>Pyßbergk inverts the point at issue when he alludes to the question whether Simonides was the first to insert the myth into the epinikion.



which the poet sets his theme. It defines the particular situation and gives the realities of the ode. At the outset we learn the name of the victor and his character, his family, the triumphs won before either by himself or by his ancestors, the city that has been rendered illustrious by the exploit of its son, the scene of his dexterity, strength, and good fortune—"Olympia, the fairest place in Greece," Delphi, the seat of the voice of God. The trainer, the charioteer, the victorious horse have also their share of praise. But the glory of the victor must not be tarnished by reference to the defeat of his rivals,<sup>1</sup> and the suppression of undue laudation safeguards him against Nemesis. Though Simonides and Bacchylides dilate upon the scene and the character of the struggle more than Pindar, who hastens to present the heroic prototype of the victor, nevertheless the circumstances of the victory, even in Bacchylides, rarely encroach upon the province of the myth. On the other hand Bacchylides is more sparing than Pindar in allusions to contemporary events. At times the description of victor and victory is so slight that we are tempted to believe that the ode was constructed on a stereotyped plan and that the personal part was added with only the necessary links to connect it with the myth. This is, however, far from the truth, at least in Pindar; and large as was freedom granted the the poet in the selection of a myth, each ode has its individual colouring.

The gnomie or reflective element is indeed common to every form of choral song, but it is peculiarly apposite in the triumphal ode. Its accentuation there is, historically considered, the result of the

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<sup>1</sup> Simonides once (Frag. 13) violates this canon of good taste by a punning allusion to the name of a defeated antagonist; nor is the same poet free from the charge of undue glorification (iv.).

influence of the elegy; for the epinikion represents the union of the Dorian choral ode with the spirit and tone of the Ionian elegy. The gnomic element pervades the entire poem: it may appear at the outset, it traverses the main body of the ode, it is heard in the final prayer. But the poet has no systematic doctrine or theory to profess; he preaches by parenthesis. His counsel to the victor echoes the lyrical *motif* that dominates the myth. Struggle the law of success; ἀπερά not won without toil and expense; the uncertainty of the future; the limits set to human achievement; man's imperfections; the confusion of good and evil; the virtue of moderation; the penalty of the infraction of the divine law; success from God, to whom the glory must be given:—these are the echoes of the wisdom of the Prophet of Delphi that sound continually in the ears of the victor who has attained the height of human felicity and renown. The joy of the Greeks is tempered by a note of responsibility and sadness.

The myth occupies the central part of the ode. It is the main body, the anatomy of the entire poem. Few odes lack it altogether, some have two myths. The lustre of the victory is invested with an added splendour that is derived from the past glories of the race. The myth idealizes the struggle of the victor; the heroes from whom he is sprung lend their confederate sympathies to enhance the renown of his success. In the clear ether to which the song is elevated we behold only the moral intensity of the struggle, not the dust and turmoil of the palaestra. The victorious athlete, who may have been a person otherwise uninteresting enough, is apparelled with a new light when he becomes the representative of his race, of his ancestors, and of the hereditary saints of the popular faith. The freedom in the selection of a myth was almost unlimited; the whole treasure-house



of the past was at the command of the poet, provided only the myth he selected had some connection, be it never so remote, with the subject of his panegyric. It might be the career of some member of the family of the victor; it might deal with the traditions of the founding of his native city by the favour of the gods. Most of the extant odes are in fact composed for victors from the colonies—Sicily, Magna Graecia, Kyrene, and Rhodes. Or again it might deal with scene of the triumph, the creation of the games, the deeds of their founders. Complete parallelism between the victor and the mythical prototype was not sought for. In Bacchylides the myth is at times almost independent of the victor. Variation too was imperative; one-fourth of Pindar's epinikia are in honour of inhabitants of the little island of Aigina, whose tutelary hero was Aias. Though the myth contains the chief beauties of the poem, it was not inserted, at least in the early stage, as a mere embellishment. Its purpose was ideal. The victor was to be encouraged by the story of heroic effort; or warned by the recital of reverses consequent upon the departure from the moral law. If the career of the victor or of a member of his line has been disfigured by sin, the poet does not hesitate to indicate his knowledge of the transgression by a salutary reference. The myth forms the objective portion of the poem; it has an epic quality, but it avoids the epic fulness by throwing into relief only those details that enhance the artistic effect.

The apprehension of the essential unity in a work like the epinikion, complicated structurally, and diverse in contents, is no light task. The theme is lyric, is musical. There are odes in which it is not difficult to grasp the ground-note; but this is often interrupted, varied, or even concealed by the numberless artifices at the disposal of the poet. Fortunately

for us, perhaps, the epinikion possesses a charm that is not entirely dependent on the elucidation of the central lyric note, which in the case of Pindar has provoked the most divergent theories; a fact that should warn us of its subtle and elusive quality. Sometimes it resists logical analysis, it is an abstraction—the glory of music and song bodying forth the life of man, the imperativeness of self-restraint, the battle between right and wrong, the inevitableness of moral necessity. In Bacchylides the problem is simpler; there are few, if any, interlacing motives and the conscious effort to dominate the whole poem by a musical unity of theme is less marked than in Pindar.

Structurally the epinikion falls into three main divisions: the personal portion at the beginning, the myth in the centre, while the conclusion returns to the victor and often contains a prayer. Transitions are effected in various ways: the myth is introduced by an apophthegmatic utterance, sometimes by a relative pronoun, or *καί*; sometimes there is no link. At the termination of the myth the poet hastens to the close.

Reference has already been made on p. lxx. to the supposed presence of a seven fold division on the lines of the nome of Torpander. Mezger's theory of the recurrent word in exactly the same place in the verso of different strophes, antistrophes, and epodes, would have us believe that these responsions are the clews to guide us through the labyrinthian mazes of the theme. Occasionally the recurrence is as indisputable and as effective as it is in the choruses of tragedy. It recalls the repetition of *stelle* in the concluding lines of the divisions of the *Divina Commedia*. But in the extent claimed for his discovery by the German scholar and more especially in its enlargement by Mr. Bury, who is haunted by verbal echoes of large

import even though they occur independently of the metrical responsion, the theory tends to degenerate into a subtlety foreign to the plastic genius of choral song. The repetition of the significant idea is often independent of the metre; and the tautometric responsions (to use Dr. Fennell's phrase) are frequently of the most trivial character and deal with mere sound, as I have shown in the notes on Bacchylides.

As regards the arrangement of the rhythmical and musical parts, the presence or absence of the epode constitutes the mark of a two-fold division. (1) The grouping by triads—strophe and antistrophe, followed by an epode in a different melody. This arrangement gives unity and balance and is almost universally adopted. One triad is often given to the beginning, one to the end, while the interior triads are claimed by the myth. (2) Monostrophes (Pindar *Ol.* 14, *Pyth.* 6, 12, *Nem.* 2, 4, 9, *Isthm.* 8, *Bacch.* iii., 4); that is, the strophes succeed each other in unbroken succession as in the Aiolic monody.

The absence of the epode in a considerable number of epinikia has been accounted for on the ground that the odes in question were processional. The point is not settled, and odes containing epodes were also sung by a komos in marching (*Ol.* 8, 13). Overlapping between the different strophes or between the different parts of the triad is not uncommon, and stands in striking contrast to the rigorous division of the choral songs of tragedy. Possibly the interval between the groups was marked by the manner of the instrumentation.<sup>1</sup>

Not less varied than the style, which shifts from solemnity to melancholy or joy, are the rhythms. From the epico-lyric hymns of Stesichoros the epinikian poets derived the calm and stately cadences

<sup>1</sup> The contrary opinion is set forth by Vogt de metris Pind. in the *Dissert. Argent.* 4. 71, and in *Philol. Anz.* 13. 663.

of the dactylo-epitrite; the gay and lively logaoedics have an Aiolic colouring, while the rarer and impetuous paionics are ultimately of Cretan origin. With a single possible exception (*Isthm.* 3 and 4, which are in honour of the same victor), the metre of every ode is individual. The musical modes were the solemn Dorian, the varied Aiolian, and the tender Lydian. Variation between the modes within the limits of a single ode was probably not permitted. The dactylo-epitritic measures have an affinity for the Dorian mode, the logaoedic for the Aiolian and Lydian, and the paionic for the Aiolian.

Simonides used a stringed instrument of many chords (*Theokr.* 16. 45), but whether his kithara contained more strings than the heptachord is uncertain. Pindar, who alludes to the musical accompaniment more frequently than any other poet, was an innovator, and his music was highly esteemed in later times. The common form of accompaniment seems to have been a combination of wind and stringed instruments.<sup>1</sup> Sometimes several kitharas were employed, but it is not probable that more than one flute took part in the accompaniment.

Whether the whole chorus (the number is unknown) sang all the parts of the triad is uncertain. Boehmer contends that strophes were sung by semi-choruses, and that only the epodes were rendered by the whole body of singers. Possibly the koryphaios sang a part of the introductory strophe. Some odes were sung as processional, but whether all the others had orchestric accompaniment is not clear as the circumstances of the banquet are not well known.

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<sup>1</sup> Pindar expressly refers to the *συναλμία* in many places. We are not certain that the mention of one class of instruments in a given ode excludes the participation of the other class. Since the flute was double, αἶολοί may mean no more than αὐλῶν. See Graf *de vet. re musica* 40.

In the ancient editions the epinikia of Simonides were arranged according to the class of the contest, a method of division that in Pindar is subordinate to the classification according to the festival. The victories with the four horse chariot were placed first. The four books of Pindar's epinikia represent only a part of that poet's triumphal odes, and the *Isthmian* are manifestly incomplete. Bacchylides is the last of the professional writers of epinikia; and Euripides' poem on Alkibiades' victory in 420 is the latest epinikion on record. The words ἐπινίκιον and ἐπινίκια that occur in late Boiotian inscriptions<sup>1</sup> refer to the victories won in the musical festivals that were popular in the first century B.C.

## SKOLION.

The convivial songs known as skolia take their name from σκολιός 'curved.' In many ancient books the oxytone accent is given to the substantive, but the correct accentuation is σκόλιον, which is thus differentiated from the adjective (σκολιὸν μέλος). Cf. ὄλκῳς ὄλκρος, γλαυκός Γλαυκός. The ancients found great difficulty in accounting for the name, which has an antique flavour; as is clear from the following statement of divergent opinions:

A. σκολιὸν - ἐπικαμπές (curved).

α. Because of the position of the singers. The oblique order was explained in two different ways:

1. Only the proficient sang (Dikaiarchos, Artemon, Plutarch, Schol. Aristoph. *Festive* 1222, 1239)

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<sup>1</sup> Cf. *C. I. G.* S. 1 416, 31, 542, 10, 543, 6, 1761, 11, 1762, 14, 2727, 29, 2728, 4, 3196, 37, 3197, 50. See G. Hermann *Opusc.* 7 237.



2. All sang, but the order was oblique because of the arrangement of the couches at marriage festivals (Aristoxenos, Phyllis).
- b. Because of the character of the melody, i.e.
3. The melody was 'carved' (Eustathios, Schol. Aristoph. *Ranae* 1302).

B. *σκολιόν* = *δύσκολον* (difficult).

a. Because the singing was difficult (Plutarch, Schol. *Vespaee* 1222, who have two views, Hesychios).

1. Only the proficient took part.
- b. Because the singing was easy (*A lucus a non lucendo.*)
2. *κατ' ἀντίφρασιν* (Suidas, Tzetzes).
3. The guests were so tipsy that what was easy became difficult (Orion, Proklos).

The indefensible explanation of the skolion as a difficult song goes back to Didymos, who is, however, not to be made responsible for the absurdities of his successors, though the fact that he put forward several etymologies of the word shows that he was dissatisfied with the current theories about its application. Some modern scholars still accept that ancient explanation which refers the name to the irregular, zigzag order in which the songs were sung. It must be confessed that this would be a highly singular method of naming a species of lyric song, especially in view of the fact that, as will be shown later on, the name skolion was restricted by the author of this explanation to a class of convivial songs that was sung only by the guests skilled in music, a class that did not come into existence before the fifth century. This ancient explanation derives no support from the supposed analogy of 'cyclic' songs, which were the special province of the dithyrambic chorus.

While it is impossible to reach a perfectly satisfactory explanation of this much disputed word, it is clear that *σκολιός* must be opposed to *ὀρθός*, *ὀρθιος*, or *εὐθείς* (cf. *skol.* xiv.). Following the suggestion of

Eustathios, which is doubtless a mere guess, since Aristoxenos, the master of musical theory, expressly denied any connection with a σκολιός melody, Engelbrecht has put forward an explanation which opposes the skolion to the dactylic hexameter, the *ōphtios* verse (ὀπθιον, ἑξαμερὲς τετάρων καὶ εἴκοσι μέτρων): Before the time of Terpander, the reputed inventor of skolia, hexametric dactylic poetry was sung with only a brief musical prelude. By his adoption of the lyre with an octave interval, Terpander was enabled to accompany throughout the words of the non-hexametric nomes (the long drawn-out rhythms of Frag. i.-iii.). The rising and falling of the notes of the lyre as they accompanied the words of the singer, Engelbrecht regards as a kind of 'obliquity' (σκολιότης), and the skolion, as it were, a species of 'winding bout.' This is not clear. Engelbrecht is forced to assume that the name skolion was originally appropriate to all melic poetry, and that at first all melic poetry on the profane side was convivial, while hymns, hymeneal songs, in fact all poetry of a sacred character, was composed in hexameters. Later on, he argues, when this division between sacred and profane poetry broke down, and hymns etc. became 'melic,' the name skolion, though restricted in its use, was still retained to express the most ancient form of melic poetry. Be this as it may, Engelbrecht's explanation is vicious, because the Greeks did not employ a technical term to denote two totally different things. σκόλιον cannot denote the opposition between complete and partial musical accompaniment and at the same time the opposition between melic and hexametric dactylic measures. Hexameters had complete musical accompaniment as early as Terpander. Nor is there any need to restrict the 'straight' rhythms to dactylic hexameters. 'Straight rhythms' are those that are made up of feet of one kind, whether dactyls, trochees,



etc. 'Crooked' rhythms are those that are bent out of the straight line because of the insertion of a foot that is different from the rest, that is, they are logaoedic rhythms; and, as a matter of fact, almost all the skolia are composed in logaoedics. (For the method of naming we may compare δόχμιος and καμπή.) Logaoedic verse is exceedingly old, certainly older than Alkman, in whose poems it first appears. Terpander, the 'inventor' of the skolion, did not invent it: he merely gave the logaoedics of the skolia a complete musical accompaniment. Like logaoedics, convivial poetry is as old as the oldest Greek civilization. The gods on Olympus sang at their banquets.

The above explanation, which was suggested by Hiller in Bursian's *Jahresbericht*, 1883, p. 23, is not to be impugned because of a supposed metrical foot called the σκολιός (— — —), a name that recurs in σπονδαιοσκόλιος (— — — — —), σκολιοχόρσιος (— — — — —) etc. The *amphibrevis* does not occur in the skolia, nor were poems written in such a measure. Melic Adesp. 109: Ἰακχε θριαμβε, σὺ τῶνδε χοραγέ, if not a grammatical figment, is a dact. tetrap. with anacrusis. It is certain that the foot called σκολιός by the late grammarians was derived (absurdly enough, as is shown by Ilgen p. cxxii.) from the σκόλιον poem, and not *vice versa*. The title of the treatise of Tyrannion περὶ σκολιοῦ μέτρου—written at the command of Caligula, has a suspicious look.

Numerous other explanations have been put forward in recent times. Some scholars believe that the liberties and irregularities allowed in improvisation justified the name (Ottfried Müller); others that the word σκόλιον conveys in itself (cf. σκέλος) the idea of motion, which in this case was zigzag (Hanssen); others think that the obscurity and *double entendre* occurring in passing a song unexpectedly to the succeeding singer account for the 'obliquity' of the poems in question.

The scholiast on Plato *Gorgias* 451 E has preserved statements of the two chief sources of information in

regard to the banquet songs: Dikaiarchos and Aristoxenos, in whose time the custom of singing such songs had not died out. Both were scholars of Aristotle, who was himself the author of a skolion. In an extract from Artemon, Athen. 15. 694 A has set forth the explanation of Dikaiarchos, and a part of a passage in Plutarch *Quaest. Sympos.* 1 1. 5 615 B, goes back to the same source. The scholiast on Aristoph. *Nubes* 1364 is also drawn from Dikaiarchos. All other authors are secondary in importance, and their testimony is not to be considered unless supported by that of Attic comedy. The description of Dikaiarchos refers to the usage of the fifth century, but in his time the three classes that he distinguishes were confused; and we have no evidence descriptive of convivial songs older than the fifth century. Much of the obscurity that attaches to the skolia is due to the fact that they underwent a series of more or less gradual changes. The skolia of Alkaios differed from those of Terpander, and the choral skolia of Pindar were quite different from the monodic skolia of Alkaios. It is in fact impossible to discover any one predominating characteristic that marks all convivial songs.

From the above sources we learn that there were three classes of banquet songs.

1. *Songs sung by all the guests in unison.*

These songs were the païans. The paian was sung after the δεῖπνον and as an introduction to the wine. When the guests had dined, three libations were offered (1 to Zeus and Hera, 2 to the Heroes, 3 to Zeus Soter). After the third libation was ended, the symposium began, the entire company uniting in singing the paian. Cf. Plato *Sympos.* 176 A, Xenoph. *Sympos.* 2. The earliest reference in melic poetry to the sympotic paian, which is, however, as old as Homer (A 472), occurs in Alkman xxviii. The choral song

was the formal introduction to the special kinds of songs that followed. By the time of the comic poet Antiphanes (85 K.) it would seem that the paian had lost its proper place. The confusion was the easier since the myrtle branch (see below) played a part in the singing of the paian.

2. *Songs sung by all the guests, but separately, not in unison.*

As a substitute for the lyre, and as its representative, a branch of myrtle or of laurel (αἶσακος) was used. This, as well as the loving-cup (ψόδός), was passed from guest to guest. According to Plutarch, who has followed some unknown source, the myrtle was passed from one couch to another in the following manner: the first singer on the first couch passed it to the first on the second couch, the latter to the first on the third; whereupon the second on the first couch handed it to the second on the second, and so on. This explanation must have been unknown to Aristoxenos, whose own explanation—that the songs were called σκόλια because of the oblique position of the couches at marriage festivals—though far-fetched, presupposes a regular order of succession in the songs (παρὰ μέρος ἐξῆς). The passage in Plutarch is not an attempt to set up a different explanation from that of Aristoxenos, but is an endeavour to account for the name σκόλιον as applied to the second class, whereas its use and the ancient explanation of its meaning are properly restricted to the third class. The manner of procession in the singing described by Plutarch is not borne out by Aristoph. *Vespae* 1217 ff. If it is correct, it holds good of a later period.

A picture of the skolia πρὸς μυρρίνην that is coloured by the situation occurs in *Vespae* 1217 ff., where we have a modern scene that would suit the times (422 B.C.). Here there is no mention of the paian or of the songs of the 'proficient.' Incidentally it may be mentioned that Aristophanes has sketched a scene in which the law μὴ ᾄσαι ἐπὶ τὰ κακίονα is

related (Hypereides 2. 33 Kenyon, Demosth. *Falsa Leg.* 20). The beginner of a skolon has the right to call at will upon any guest to take up his verse, no matter where the latter is seated. When the verse of the first singer has been capped, the duty of beginning a new song falls to the guest who is next to the first singer. He in turn may call upon any one to answer his song, and so the right of starting a theme proceeds in regular order of succession. In actual practice one and the same guest did not always take up the theme as Philokleon does. The continuation could be either in the same or in a different metre, and strict adherence to the theme was not obligatory. The first singer might, if he preferred, sing an entire strophe to its end and then pass the myrtle to the next in regular order; or he might sing only a portion, and call upon any one he wished to complete the passage.

The simpler songs, such as those of the Aiolic lyric, of Anakreon, and of the short elegy, were gradually restricted to the second class, because of the introduction of the Dorian odes at the end of the sixth and beginning of the fifth century. The improvisations probably fall under the second class. The influence of the Ionians upon the 'Attic' skolia, which is to be ascribed to the popularity enjoyed by Anakreon in Athens, is seen in the fact that of the entire number thirteen are composed in the metre first employed for the purpose by Pythermos of Teos. This metre he may have derived from the Aiolians; and the skolon occupied a place among this people, who were its chief early cultivators, that is comparable to the position of the elegy among the Ionians.

The title *παροίδια* 'songs over the wine cup' is given by Ilgen to the songs of this class. Pollux 4. 53, and perhaps B. 104, it is true, differentiates *σκολια* and *παροίδια*, but it is open to doubt whether *παροίμιον* is a special kind of banquet song. Unless the ancients use *σκολιον* in a general sense, it follows from certain passages that they did not apply the name *παροίδια* in the use given to it by Ilgen. Thus Hesychios defines *σκολιον* by *παροίμιος ᾠδή*, the schol. on Aristoph. *Vespae* 1231, referring to 'Admetos' (no. xv.), calls it a skolon, but on 1252 calls it a *παροίμιον*. Proklos (246 w) says that the

skolion was sometimes called *παρσύνιον*. We do not know what special name, if any, was given by Dikaiarchos to the poems of the second class. We conclude that the skolion was merely a species of *παρσύνιον*.

3. *Songs sung only by the proficient (συνετοί).*

These followed after the 'round the table' songs had been concluded, and were the skolia proper according to Dikaiarchos, who avoided using the word *σκόλιον* of the first two classes. Other authors were not so precise; and by the time of Dikaiarchos the word had already begun to be used of the second division. Originally there was no essential difference between class 2 and class 3, but either the technical difficulties that arose in singing certain songs to the lyre, or an agreement that confined certain kinds of songs to certain proficient singers, gave birth to the third class of sympotic poetry. As early as the time of Themistokles it was possible for a guest to refuse the lyre when passed to him (*Them. . . . cum in epulis recusaret lyram, est habitus indoctior*; Cic. *Tusc.* 1. 4). The songs of the third class were especially those of the Dorian lyric. About the beginning of the Peloponnesian War selections from tragedy and comedy were substituted for passages from Alkman, Stesichoros, Pindar, and Simonides. The order of singing in this class was from left to right, but the guests did not all sing in turn.

There was, however, no hard and fast line, at least in the early period, between the poets whose verses were made the subject of sympotic singing. While Alkaïos and Anakreon were tolerably easy to sing, it is possible that some of the guests felt them too difficult; hence their songs come under the second or under the third class. In the later period, when enigmas and various puzzles were proposed at the end of the symposium, it may have become more and more difficult to get together an entire company which could sing even Alkaïos and Anakreon.



The three fold division that has been outlined above may have existed in the Attic banquets of the fifth century; but that the term skolion was restricted in an earlier period to the third class as described by Dikaiarchos may well be doubted. The word seems to be used in a general sense on its first occurrence in literature (Pindar, Frag. 122. 11). Actual references in early literature to skolia are exceedingly rare (Timokreon iv in Aristoph. *Acharn.* 532; the praise of health (no vi.) in Plato *Gorgias* 451 E) and imply no specific application of the term.

Reitzenstein has shown that the 'Attic' skolia mentioned by Athen. 15. 693 F formed a collection—a sort of Commershuch—that was made in Athens after the Persian Wars (shortly before 450) and in fact by persons belonging to the aristocracy. The title Ἀττικὰ σκόλια came into existence later. This book of songs was perhaps used by Aristotle (*Ἀθην.* παλ. 19, 20). The order in which the poems are given by Athenaios is that of the fifth century, and shows marks of a regular progression in pairs. So in the collection of elegies under the name of Theognis we often find balanced distichs which point to a sympotic origin or use. Mure *Gr. Lit.* 2. 105 has worked out with an over-refinement of ingenuity a system of interconnexion between the pairs of skolia.

The character of these 'Attic' skolia, which were sung by all the guests, is quite different from that of the elaborate poems called skolia that were written by Alkaios, Pindar, Timokreon, and Aristotle. Their prevailing characteristic is, in simple form, to reproduce or twist the thought of some famous poem, to amplify some well known sententious utterance, or to picture some scene from a popular story. Sometimes they are almost like hymns, only shorter (i. iv.). They may deal therefore with subjects that are serious, perhaps even sorrowful (πενθήρη μέλη), or they are

sportive. The scoffing quality is as old as the *Hymn to Hermes* 56 (ἡβηται θαλίῃσι παραίβολα κερτομέουσι). Their language is simple even to boldness. They are all the result of improvisation, at least originally; and hence may fairly be classed with the folk-lyric.<sup>1</sup>

All convivial songs were of course not improvisations such as we find in the 'Attic' skolia. Poems of politics, poems of war and of love were sung at banquets, but they may not have been written with a sympotic purpose; whereas, on the other hand, many of the great lyric poets composed songs that were intended to grace the banquet. Both are termed skolia. All convivial songs may in truth be called skolia, and it is impossible to distinguish accurately between those that were improvised and those that were not. There is little doubt that almost all of Alkaios' poems were sung at symposia, whether we class them, with Bergk, as στασιωτικά, παροίνια, or ἐρωτικά; in fact a frequent ancient method of 'publishing' a new poem was to produce it at a banquet. But the other poets are not like Alkaios, who is said to have regarded every season and every circumstance as an invitation to drink. Songs in praise of wine and feasting, and to a less degree love songs (especially in Athens at the close of the fifth century) may often be preempted as skolia proper. Beyond this the sign-marks are obscure; and in the case of a Dorian poet like Alkman, praise of the bowl and of good cheer may not have been permitted at banquets, though he lived at a time when the rigour of the system of Lykurgos had been much relaxed. Sappho's poems were sung at banquets, and on one occasion, it is related, the guests put down their cups from very shame when they heard her verses. Solon is said, on hearing one of Sappho's

<sup>1</sup> Cf. Tiersot, *Histoire de la chanson populaire en France*, p. 253, for improvisations of the people, where each one of the company in turn sings a verse.



songs at a banquet, to have asked that it might be taught him *ἵνα μαθὼν αὐτὸ ἀποθάινω*. But women did not write skolia as such. The ascription to Sappho of skol. xv. is due to a confusion between the actual skolia and the poetry that might be sung at a symposium, and the reputation of Praxilla as a writer of banquet songs has been freed from reproach by the recent investigations of Reitzenstein. The assumption of a poetess Kleitagora (*Vespae* 1243) is a mistake. In *Κλειταγόρας* (μέλος) *ᾄδειν* the genitive is objective.

Of the Aiolians, Terpander and Alkaïos wrote banquet songs; of the Ionians, Pythemos, Anakreon, Kattalos (?), Simonides, Bacchylides, but not Archilochos; of the Dorians, Alkman (cf. x., xxvi. ff.), Hybrias, Timokreon, Pindar; of the Attics, Kallistratos, Meletos, the accuser of Sokrates, Aristotle. Stesichoros may have written table païans. The *συμπотτικοὶ νόμοι* attributed to Aristotle, Xenophanes, etc. were merely regulations of the banquet festivities.

As we have seen, it is not merely the 'skolia' of the lyric poets that were sung at the symposia; verses from epinikia, partheneia, and other species of lyric, even selections from the poems of Homer, could be utilized as convivial songs. There was practically no limit to the choice of the singer. The symposium was a school for strengthening an Athenian gentleman's acquaintance with the masterpieces of Greek song; and the knowledge of choral poetry was furthered in Attic society till after the middle of the fifth century by the custom of sympotic singing. Gradually tragedy and comedy—notably the lyric portions—usurped the place of esteem formerly occupied by the lyric poets. *Alkaios* was a favourite, and later on Euripides, whose *fin de siècle* themes delighted the younger

generation and horrified the gentlemen of the old school (cf. Aristoph. *Nubes* 1353 ff.). Erotic poems became more and more popular at the end of the fifth century. The older comedy contributed its share to the entertainment, but in general it was too severely political to lend itself to the needs of a later generation. About 350 the 'Attic' skolia became old fashioned. It was the later comedy that yielded the greatest number of passages packed with good advice and wise sayings to help a man along in life. Books of selections for sympotic singing came into existence with choice *ρήσεις*; and the earliest anthologies may have grown up in a society whose chief social delight consisted in the banquet graced by song.

We know little of the musical modes employed. The Ionian is mentioned and was probably introduced by Pythermos of Teos. That different modes were employed is clear from the various forms of logaoedics in the 'Attic' collection. Until the time of Pindar and Timokreon the skolia were monodic, and they were usually sung by a single voice in the fifth century. Fragment xv of Pindar has been arranged in strophe, antistrophe, and epode, but some scholars adopt the monostrophic form, which may be regarded as excluding the participation of a chorus. Bacchylides is, I think, wrongly supposed to have followed the example of Pindar in making the skolon choral, and of herein approximating it to the enkomion. In the 'Attic' skolia four line strophes are common, as are also those of two lines. The flute seems to have been used as well as the lyre: Κλειταγόρας ᾄδειν, ὅταν Ἀδμήτῳ μέλος ἀνλῇ (Kratinos 236). The exact distinction between the use of the lyre and of the branch of myrtle cannot be discovered. A song from Simonides is to be accompanied by the lyre, but Strepsiades gives his son the myrtle branch *when he requests him to recite a ῥῆσις from Aischylos*

(Aristoph. *Nubes* 1355, 1364). The myrtle is in place in the second, the lyre in the third class. Even when the paian was sung, the myrtle branch may have been used. Cf. *Frag. comic. incert.* (1203 K) ἵμναι δ' αἰσχροῦς ἀλώια πρὸς καλὸν δάφνης | ὁ Φοῖβος (i.e. the paian) οἱ προσιδά.

The metres employed in the 'Attic' skolia are, with one exception (no. xii.), logaœdies of various forms. Nearly one half consist of tetrastichic groups that recall the Anæolic strophe, though varying from it in several details, e.g. absence of — — in the basis. Verses 1, 2 are phalæcea, which have the cyclic dactyl one place nearer the beginning than the Sapphic hendecasyllables. The basis is generally — —, occasionally — —, once — — and once — —. The phalæcea may be written as hexapodies ending — — — — —. Verse 3 contains anacr. + two catalectic dipodies, sometimes with diaeresis after the first. After the easily moving hendecasyllables these dipodies give an animated effect, which is kept up to the end. Verse 4 is made up of two catalectic tripodies, each of the form that is found in the Alkæic strophe (τῶν ἀνέμων σπύσσιν); and without diaeresis after the first, except in II., where we have elision. Verse 4 is usually connected with v. 3 by synaphea (v. is an exception). The whole strophe has the form *a a b c d d*; *b + c d d* making a short triad.

The use of the stately dactylo-epitrites by Pindar is probably due to the fact that his skolia were intended to be sung at sacred feasts. Bacchylides employs the same measure in xvii., and trochees in xviii. On Timokreon see p. 335.

## EROTIKON.

'Love,' says Euripides, 'makes a poet even of the man who has no music in him':

ποιητὴν δ' ἄρα

Ἔρως διδάσκει, καὶν ἄμουσος ᾗ τὸ πρῖν.

But the unlettered love song has been well-nigh displaced by the artistic compositions of the great lyric poets, who, from the earliest to the latest period, owned their allegiance to the power of Aphrodite. The temperament as well as the religion of the Greeks fostered the artistic love song. The introduction of boy love from Lydia in the sixth century, though debasing to the national character as a whole, was capable of spiritualization; and the perversity of the sexual affinities of the Greeks does not impair for us the charm of many of their songs in praise of youthful beauty. Love songs to women<sup>1</sup> are relatively rare: the Dorians cultivated chiefly the erotic ode to boys, the Aolian songs fall rather under the head of hymenaia and epithalamia; while the seclusion of their sex in Ionia and Attica withdrew virtuous women, at least, from the province of love poetry. The modern spirit of romantic attachment towards women rarely appears before the comedy of the fourth century.

Under the ancient system of classification, the ἐρωτικόν is apportioned to the human sphere alone, but here, as in other forms of melic, the profane does not exclude the divine; the gods may be invoked to vouchsafe accomplishment to a lover's prayers. Sappho's appeal to Aphrodite (i.) and Pindar's ode to Theoxenos (xv.) are alike representatives of the love song, though the former is a hymn, the latter a skolion. The range of the love song is as extensive as its popularity. It rises to the loftiness of a prayer to the Queen of Love and to the passionate laudation in idealized form of the *eromenos*, and descends to the serenade of an amorosa. The choral was adopted by

<sup>1</sup> παρθενα were erroneously interpreted as songs addressed to maidens (schol. Aristoph. *Aves* 919).

the Dorians, the monody by the Aiolians, and by the Ionians when they did not employ the elegiac form.

Alkman is called the founder of erotic song, but before him Archilochos had given it a place in artistic literature. Some of the love poetry of the Parian poet was not classed as lyric by the ancients because it was composed in iambs or trochaics; but his passionate epodes in shifting metres are the legitimate antecedents of the more complicated odes of his successors. Alkman's love poems may have constituted a separate book. A misinterpretation of the spirit of his partheneia occasioned the report that he was given to amorous pursuits, a report that rests on that worst of witnesses, Chamaileon. A slightly older contemporary of Alkman, and like him a resident of Sparta, was Polymnastos, who transformed the aulodic nome by the introduction of erotic motives under the influence of the love elegy of his townsman Mimnermos of Kolophon.

The intensity and passion of the Aiolians made them the masters of the poetry of love. The island of Lesbos was the home of the chief forms of love song, the serenade, the epithalamium, and the hymenaios. Though the Aiolians are charged by the later Greeks with amorous indulgences and 'every species of relaxation,' their love poetry is infinitely higher in tone than the erotic that was current in Athens in the time of Perikles. Alkaios' stormy nature made him a votary of love. In his fragments we find the first mention of the serenade (*κῶμος*) and of boy favourites (46 Menon, 53 Lykos). Both Alkaios and Sappho caught the tone of the folk-song. In Sappho even the hymn is made tributary to the theme of love, and all her verse is essentially erotic.

The conjunction of love and satire that we observe in Anakreon, who succeeded the Aiolians, may be a



reversion to the style of Archilochos, whose love of Neobule was mingled with hatred of her father when he rejected the poet's suit. Lokris, too, was a land of poetry (Pind. *Ol.* 11. 19, *Pyth.* 2. 19), and the sensuous temperament of its people, akin in some degree to the Aiolians, fostered the cultivation of a voluptuous artistic lyric, the echoes of which survive only in the poems of Nossis. Possibly the recently discovered Alexandrian erotic fragment, which is essentially a lyric mime, reproduces the spirit of the Lokrian love song (cf. *FOLK SONGS* xxi). There was a pathetic Lokrian mode, which, though said to be the invention of Philoxenos, was known in the time of Pindar and Simonides, but soon fell into contempt.

The innovation effected by Stesichoros in the choral hymn consisted in part in the introduction of tales of love taken from the ancient legends, as in the *Europeia* and *Helena*, or of stories of unhappy love that were derived from the life of the common people and inspired his *Kalyka* and *Rhulina*. The tale of the beautiful Daphnis he also derived from his Sicilian home. His songs in praise of boy-loves are no longer extant.

The amatory element in the hymns of Stesichoros did not lead him to abandon the epic objectivity of his style. His successor Ibykos, however, gave expression to a genuine or a simulated fervour that recalls the Aiolian monody. His love odes in celebration of beautiful youths were choral, and to the stateliness of that form of presentation he added the fire of the individual lyric. Ganymede and Tithonos served him as mythical prototypes. His παιδικοί ὕμνοι<sup>1</sup> set the form for the future. Whether the youths for whom he expressed his passion were victors in beauty-contests, as Welcker thought, or whether they were

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<sup>1</sup>Cf. Pind. *Isthm.* 2. 1 ff.

conquerors in any form of contest is entirely uncertain; perhaps they were merely pages at the courts of the tyrants.

The erotic songs of Bacchylides deal with boys and the *demi monde*. A fragment (54 K., 25 B.) of a *παιδικὸς ὕμνος*—

Ἡ καλὸς Θεόκριτος· "οὐ μόνος ἀνθρώπων ἐρῶς"

(Said fair Theokritos: thou art not the only man in love)—

is interesting from the fact that the refrain (*ἐπιφθεγματικόν*) was delivered by the chorus after the strophe had been sung by a single voice, and, like the burden that we find in Theokritos, Vergil, and in modern song, is closely connected in sense with what precedes; whereas the usual refrain (*ἐφύμνιον*) has no such intimate connection. Another fragment of the same poet, and not choral, describes an hetaira or dancer: 'When from the cup, raising aloft her white arm, she makes the east (at the kottabos) for the beaux about her.'

In the fifth century love songs of the debased sort were popular with the *jeunesse dorée* of imperial Athens. The songs of Anakreon and of Polymnastos (the notorious *Πολιμνήστεια*)<sup>1</sup> were in high favour. The wanton serenades and adulterous lyrics of the Attic period are entirely lost, and the names of their composers<sup>2</sup> are known only through the attacks of the comic poets. Erotic myths were popular in the later dithyrambs.

<sup>1</sup> Cf. Aristoph. *Eg.* 1287, Kratin. 305. In his note on the second passage Kock is in error in separating this Polymnastos from the older poet of that name.

<sup>2</sup> Gnesippus, son of Kleomachos, the *παρυγιαγράφος*; Meletos, the writer of dithyrambs and tragedies, and the accuser of Sokrates; Kleomenes of Rhegion, also a dithyrambic poet, perhaps a contemporary of Philoxenos; Oionichos of Miletos; and Lamynthios of the same city, who was in love with the



In some cases the Dorian mood was employed, but the Aolian and Lydian were preferred. At Athens, Lydian instruments were used, *e.g.* the *ιαμβύκη* and *τρίγωνον* (Baumeister fig. 391).

### MARRIAGE SONGS.

#### (HYMENAIOS, EPITHALAMIUM.)

A concise description of the ceremonies at an ancient Greek wedding will help us to represent the occasions on which marriage songs were sung. On the wedding day, which was usually in the winter month Gamelion and near the time of the full moon, the bridegroom (*νυμφίος*; *γαμβρός* in Sappho), attended by his parents, appeared towards evening at the house of the bride. The ceremony was a religious rite. The father offered sacrifices (the *προγάμια* or *προτέλεια*) to the gods of marriage—Zeus Teleios, Hera Teleia, Artemis, Aphrodite Urania, Peitho, and, at Athens, the Erinyes—in the presence of all the guests. Then followed the banquet (*θοίρη γαμική*), at which cakes of sesame (*πλακοῦς γαμικός*) were eaten. Ladies were sometimes present, though they ate at separate tables, and with them sat the bride closely veiled. After the meal had been concluded with libations and wishes for the prosperity of the newly wedded pair, the bride was conducted to her new home in a chariot, with her husband seated on one side, and on the other the best man

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Lyde who inspired Antinachos. See Chionides (Philonides?) 4, Kratin. 15. 97, 256, Eupol. 139, Epikr. 4, Athen. 13. 597A. Charixena, who is called an erotic poetess, may have been an hetaira, like Nossis. Battalos of Ephesos was the maker of voluptuous lays. These writers and many others were probably treated at length by Klearchos in his *Ἐρωτικά*.

(παρὰνύμφιος or πύροχος). Flowers were thrown into the vehicle, and a throng of friends, relatives, and servants followed with torches, singing to the accompaniment of kitharas and flutes, and indulging in folk songs and broad jests. Behind the chariot walked the mother of the bride carrying torches lighted at the parental hearth and intended to kindle the household fire at the new home, a symbol of the continuity of the family life. When the procession reached the house of the bridegroom, which was richly decorated with flowers, his mother received him and his bride with lighted torches and scattered *καταχίσματα* as a sign of future plenty, and the bride ate a quince, the symbol of fecundity. Sometimes the banquet took place at the house of the husband after the arrival of the wedding procession. Not until the bride entered the bridal chamber (*θάλαμος, νυμφώει*) did she unveil herself before her husband. The door was locked and guarded by a friend of the bridegroom (*θυρωρός*).

Nuptial songs were sung on three occasions in connection with these ceremonies: at the wedding banquet, during the procession, and before the bridal chamber. Apart from the little-used *γαμήλιος, γαμήλιον* is the generic term that covers all three parts of the ceremony and includes the specific epithalamium, which was circumscribed in time and place.<sup>1</sup> This extension of the word *ἡμεναῖος* and the lack of explicit statements in ancient writers make it difficult to distinguish with precision the banquet song, the

<sup>1</sup> Cf. Pind. *Pyth.* 3. 17 ff. *ἡμεναίων, ἄλικες | οἷα παρθένοι φάλαγγιν ἐταίραι | ἐσπερίαις ποικουρίζουσ' αἰοδαῖς*, Apoll. Rhod. 4. 1109). Theokr. calls his Epithalamium of Helen (18) a *ἡμεναῖος*. In Soph. *Antig.* 813 *οὐθ' ἡμεναίων . . . οὐτ' ἐπανυμφεύειος*. . . *ἡμενος*, the first expression denotes the processional, the second the epithalamium. For *ἐπιθαλάμιον* (*scil.* μέλος or γένος) the nuptial form (*scil.* γένος) is sometimes used, and sometimes the femin. (*scil.* φῶς). In Latin, epithalamium is sometimes used in the generic sense.

processional, and the epithalamium. Some scholars, without good reason, give the name ἀρμάτειον μέλος to the song sung during the procession.<sup>1</sup>

Concerning the banquet hymeneal we have no definite information.<sup>2</sup> Sappho xviii. is a mythological allusion to the custom of wishing prosperity to the bridegroom on this occasion. Catullus 62 (*surgere iam tempus, iam pinguis linguere mensas*, l. 3) was sung when the banquet took place in the house of the bridegroom before the arrival of the bride.

The hymeneal that accompanied the wedding procession is attested as early as Homer in his famous description of the shield of Achilles, Σ 491 ff.

ἐν τῇ μὲν ῥα γάμοι τ' ἔσαν εἰλαπῖναι τε,  
νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων  
ἡγγίκεον ἀνὰ ἄστν, πολὺς δ' ὑμέναιος ὀρώρειν,  
κοῦροι δ' ὀρχηστήηρες ἐδίνεον, ἐν δ' ἄρα τοῖσιν  
αὐλοὶ φόρμιγγές τε βοὴν ἔχον· αἱ δὲ γυναῖκες  
ἰστάμεναι θαύμαζον ἐπὶ προθύροισιν ἐκάστη.

This is the only reference to the hymeneal in Homer, though the poet elsewhere has occasion to mention or describe a marriage (δ 1 ff., ζ 28). It is noteworthy that he nowhere alludes to the religious element in the celebration of the rite. Hesiod, *Shield* 272 ff., imitates and expands the Homeric description :

τοὶ δ' ἄνδρες ἐν ἀγλαταῖς τε χοροῖς τε  
τέρψιν ἔχον· τοὶ μὲν γὰρ ἐυσσώτρου ἐπ' ἀπῆνης  
ἦγοντ' ἀνδρὶ γυναῖκα, πολὺς δ' ὑμέναιος ὀρώρει·  
τῇλε δ' ἀπ' αἰθομένων δαΐδων σέλας εἰλύφαζε  
χερσὶν ἐνὶ δμῶν· ταῖ δ' ἀγλαῖη τεθαλυῖαι  
πρόσθ' ἔκιον· τῇσιν δὲ χοροὶ παίζοντες ἔποντο.

<sup>1</sup> Cf. Eur. *Or.* 1385 and schol.

<sup>2</sup> Cf. Plut. *Quaest. Symp.* 4. 3. 2 ἡ δὲ γαμήλιος τράπεζα κατήγορον ἔχει τὸν ὑμέναιον μέγα βοῶντα. Alkibiades xxvi. may describe a wedding feast.

Neither these passages nor later sources give us any definite knowledge about the character of the processional hymeneal.

Concerning the epithalamium, however, our information is more satisfactory thanks to the fragments of Sappho and to the imitation by Catullus (62), which follows the Greek type. The epithalamium was the most important of the bridal songs but, though of great antiquity, is probably not so ancient as the march song. (It is difficult to follow Croiset, who is inclined to regard it as the creation of a relatively late age and not popular in origin like the other forms.) Though it was invariably sung before the door or below the window of the bridal chamber, the manner of delivery seems to have varied considerably. The chorus consisted either of girls alone,<sup>1</sup> or of girls and youths who danced and sang responsively. At times there was an alternation of the chorus with a single voice: the bride herself is represented by Sappho as taking part (*αἰπάρθενος ἔρυσσαι* 96, *ἥρ' ἐτι παρθένος ἐπιβάλλομαι* 102), and some of the songs were dramatic in tone.

In the amoebean song the maiden friends of the bride laud her beauty, protest against the cruelty that separates her from her mother, chant the blessedness of the virgin state, heap reproaches on the bridegroom, or hold him up to ridicule, make fun of the porter who will not allow them to enter the *thalamos*,<sup>2</sup> and indulge in playful allusions to the new life of the bride. On the other hand, the band of youths defend and congratulate their fortunate com-

<sup>1</sup> Pind. *Pyth.* 3. 17 ff., Aesch. *Prom.* 556, Eur. *I. T.* 306, Catull. 61. Theokr. 18 is represented as sung by twelve Spartan girls, friends of Helen.

<sup>2</sup> Demetr. *de eloc.* 117 says that the style of these reproaches in Sappho admitted words so prosaic as to make them seem unsuited to a chorus and the lyre.

rade, deprecate the condition of the "unprofitable virgin," and give expression to all manner of jests and jibes. Himernos, who had access to the entire book of Sappho's epithalamia, gives (1. 4) a florid description of the reception of the bride and the following ceremonies, but we get a better picture of the Greek original from the exquisite verses of Catullus.

Besides the epithalamium sung in the evening (the *κατακοιμητικόν*, lulling song), there was also the waking song (*διεγερτικόν* or *ὄρθριον*), which was rendered by a chorus of maidens and youths, or of maidens alone. Cf. Aisch. Frag. 43.

κάπειτα δ' εἶσι λαμπρὸν ἡλίου φάος,  
 ἕως ἐγείρω πρηνεμένεις τοὺς νυμφίους  
 . . . . . σὺν κόροις τε καὶ κόραις

and Theokr. 18. 56

νείμεθα κάμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος ἀοιδὸς  
 ἐξ εἰνᾶς κελαδίση ἀνασχωὺν εὐτριχα δειράν.

The refrain doubtless occurred in all three forms of the wedding song.<sup>1</sup> It is uncertain whether the

<sup>1</sup> Ὑμῆν ὦ Ὑμέναιε, probably the usual form, does not occur before Theokr. (18. 58). We find Ὑμῆν Ὑμέναι' ὦ Aristoph. Pax 1332, Ὑμῆν ὦ Ὑμέναι' ὦ Aves 1743, Ὑμῆν ὦ Ὑμέναι' ἀναξ Eur. Troad. 314, Ὑμῆν ὦ Ὑμέναι' Ὑμῆν ib. 331, Ὑμῆν Ὑμῆν Frag. 781. 14, where the choral may not be an hymenaios, but, as Mahaffy suggests, an ode to Aphrodite. With Ὑμῆν Ὑμέναιος Anth. Pal. 7. 407, cf. Ὑμῆν Ὑμέναιον ἀειδὼν Oppian Kyn. 1. 341 (as ἡ παιῶν ἀκούσῃ Kallim 2. 21). Catullus has *O Hymenaeae Hymen, O Hymen Hymenaeae*. The υ of Ὑμῆν, which form occurs only in the stereotyped formula, is long except in Eur. Troad. 331; that of Ὑμέναιος, Ὑμέναιος is always short. In Latin the y of *Hymen* is anceps. The etymology of the word is disputed. Some refer it to Skt. *syūman* 'band,' 'strap,' 'chain,' making Hymenaios the god of the marriage bond (so Osthoff *Morph. Unters.* 4. 139); others derive it from *√sū* 'create,' 'bear' (cf. *ulōs*). Fick suggests, without explanation, the division *ὕμειος*.



name of the god gave rise to the appellative or whether it was derived from the burden. In the former case the Homeric use of the appellative would be later than that of Sappho, who is the first to mention the proper name, which she employs as a mesymnion between the lines (xxxiii.). The parentage of the god, who is, according to the older legends, the child of Apollo and of one of the Muses (Kalliope, Terpsichore, Kleio, Urania),<sup>1</sup> also argues for the presumption that the god is merely a personification of the marriage hymn; and examples are not wanting of the creation of mythical personalities from obscure *επιφωρίματα* (so Ialemos, Linos). On the other hand the relatively early use of the name in a stereotyped refrain might seem to make for the conclusion that *Ἵμεναιος* was originally a divine person (Sauer in Roscher's *Lexikon* l. 2802). The song took its name from the burden as in the case of the paian. In Attika and Argos, where lawful marriage was first established, Hymenaios became the subject of many legends at a later period. In Attika the story was current that he rescued a band of maidens who had been seized by pirates; and he was also represented as a beautiful youth who disappeared on his wedding day.<sup>2</sup>

The introduction of a mythological element gave a certain divine attestation to the present happiness: the transference of a human institution to the divine sphere, the picture of the marriage festivals of the gods and the heroes, such as Kadmos and Harmonia, Peleus and Thetis, or Menelaos and Helen, dignified the marriage of commonplace people.<sup>3</sup>

<sup>1</sup> The tradition that makes Hymenaios the child of Dionysos and Aphrodite is late.

<sup>2</sup> Cf. Pind. Frag. 139 8.

<sup>3</sup> Zeus and Hera's bridal is introduced in Aristophanes' *travesty*, *Lines* 1741.



The joy of the festival was not unvaried by a note of sadness. Proklos tells us, though the statement probably holds true only of the later Attic songs, that the nuptial song contained expressions of longing for the youth Hymenaios, who had vanished never to return.

The delivery of the processional song and of the epithalamium was attended by dancing. The instrumental accompaniment of the processional was provided by the flute and the phorminx in the Homeric age. The flute was the usual instrument, but the pektis and syrinx were also employed; in accompanying the epithalamium the kithara was used.<sup>1</sup> The Lydian mode was preferred both because it was better adapted to the range of youthful voices of either sex, and because of its tender character. Sappho may have used also the Aiolian and the Mixolydian.

Apart from the hexameter, a number of shorter verses were employed—logaoedic tripodies (with anacrusis, = prosodiacs *Aves* 1731 ff.), tetrapodies, choriambics, etc.

The artistic hymeneal was merely an elaboration of the folk song, and throughout its history stood in close connection with the latter. Homer, who first mentions the hymenaios, is in fact called a composer of epithalamia, and Hesiod was the author of the Epithalamium of Peleus and Thetis, a subject touched upon by Pindar (*Nem.* 5. 22 ff.) and taken over by the fictitious Thessalian poet Agamestor and by Catullus (63). Cf. Hes. Frag. 71: *τρίς μάκαρ Αἰακίδῃ καὶ τετράκις, ὄλβιε Πηλεΐ, κ.τ.λ.* In the lyric age

<sup>1</sup> Cf. Eur. *I. T.* 367 (flute), *H. F.* 11 (ἁρμόδιος). Since *πάμφωνος* is used by Pind. only of the flute, *παμφώνων ἱμεναίων* *Pyth.* 3. 17 will refer to the flute accompaniment. Kithara, fl. etc, and syrinx, Eur. *I. A.* 1036; kithara, Dion. Halik. *Art. Rhet.* 4. 1.

only Dorians and Aiolians participated in the composition of the hymeneal. At Sparta, where the primitive custom of carrying off the bride by force survived in part, marriage songs were composed by the state poet Alkman, and probably in hexameters. Leonidas in *Anth. Pal.* 7. 19 says

τὸν χαρίεντ' Ἀλκμᾶνα, τὸν ἱμνητῆρ' ἱμεναίων  
κίκνον, τὸν Μουσῶν ἄξια μελψάμενον.

That the hymeneals of Alkman should have attracted the attention of a poet of the Alexandrian period as the most excellent of his lyrics, is a surprising testimony to their fame. But in the lyric period Sappho reigned supreme. Her bridal hymns surpassed those of all the earlier and later poets, and were famous throughout all antiquity. The exquisite *Epithalamium of Helen* that is included in the collection of the idyls of Theokritos and is almost certainly the work of that poet, is modelled only in part on Sappho. The absence of a marked lyric element points to its indebtedness to the *Epithalamium of Helen* by Sappho's younger contemporary Stesichoros.

Bacchylides represented the hymeneal as sung by Spartan girls at the wedding of Idas and Marpessa. The poem is either a dithyramb or an hymeneal.<sup>1</sup>

Σπάρτα ποτ' ἐν [εὐρυχόρῳ]  
ξανθαὶ Λακεδα[μονίων]  
τοιάνδε μέλος κ[όραι ᾄδον,]  
ὅτ' ἄγετο καλλιπάρ[ρον]  
κόραν θρασυκάρ[διος Ἰδας]  
Μάρπητταν ἰο[πλόκαμον,]  
φνυγὼν θαιάτου [τέλος, ὡς πύρε δίφρον]  
ἀναξίαλος Ποσι[δᾶν]  
ἱπποῖς τέ οἱ ἴσαν[έμοις· ὁ γὰρ ἐλθὼν]  
Πλειρώων' ἐς εὐκτ[ιμέναν]  
χρυτάσπιδος νύ[ν Ἀρης] . . .

<sup>1</sup> Ken. 20. The restorations are by Kenyon, Jebb, Wilamowitz, and Platt.

The epithalamium was less suited to the conventional social conditions of Athens than to the freer life of Lesbos. At the end of the *Birds*, Aristophanes gives us an hymeneal on the marriage of Peisthetairos and Basileia, which, in the arrangement of the verses and the anaphora, reproduces in part the Aiolian type. This burlesque is the oldest complete hymeneal song extant. In the *Troades* of Euripides (308 ff.) Cassandra sings a wild hymeneal in frenzied imagination of marriage with Agamemnon. Of the dithyramb entitled *Hymenaios* by Philoxenos only the opening verse is preserved (Γάμε, θεῶν λαμπρότατε), which was sung by the poet as an unbidden guest at a wedding banquet at Ephesos. A dithyrambic *Hymenaios* by Telestes and a comedy of this name by Araros, the son of Aristophanes, are also reported. Eratosthenes may have composed a poem in distiches entitled *Epithalamion*. Of the two poems by Catullus, one (61), in honour of Junia and Mallius, is Roman rather than Greek, though there are touches that suggest a recollection of the Hellenic models that inspire the other ode (62) throughout. Calvus and Ticius are quoted as authors of epithalamia, but Philodemos, the contemporary of Cicero, reports (*de mus.* 5) that in his time the art of composing this form of lyric had almost entirely disappeared.

### DIRGES.

#### (THRENOS, EPIKEDEION.)

Like the nuptial ode, hymn, paian, and hyporcheme, the funereal lament had its roots in the folk-song. Linos and Ialemos are numbered among the primitive minstrels no less than Hymenaios. In the two passages in which Horner pictures at greater length

the ritual of the dirge, the poet has preserved a reminiscence of an established usage which antedates the last books of the *Iliad* and *Odyssey*. The description of the lament over the body of Hektor (Ω 720 ff.) is difficult to follow in detail and is no doubt more or less an idealization of the primitive folk song unnumbered by the rude ὀλολιγμός that characterized the actual scene. At the laying-out of the hero the 'leaders of the dirge' take their places by the bier and sing their dolorous songs, while the women wail antiphonically—a distribution of parts that recalls the kometric threnoi of tragedy. In addition to the songs of the hired threnodes, which were probably of a fixed type, and the responsive lamentations of the chorus, solos are sung by Andromache, Hekabe, and Helen, and the whole body of mourners wails in accord. In the *Odyssey* (ω 60 ff.) the nine Muses sing in turn over the corpse of Achilles, while Thetis, the Nereids, and the Achaians join in the refrain. Pindar (*Isthm.* 8. 64) speaks of the πολύφαιμος θρήνος on this occasion.<sup>1</sup>

Apart from the games that were celebrated in honour of a dead hero, the funeral ceremonies of the Homeric age were retained by the power of religious conservatism far down into the classical period. After the body of the deceased had been anointed, it was clothed in white linen and crowned with flowers. On the second day there ensued the solemn laying-out (πρόθεσις) on a couch that was covered with branches. The corpse was placed in the vestibule with the feet turned towards the door. The ceremony was witnessed by the relations of the deceased and by the friends that were invited to participate in the rite; and this company, together with the women of the family and the maid-servants

<sup>1</sup> Cf. also Σ 51, 314.

who were stationed about the corpse, raised the song of lament. Sometimes in the later period singers of either sex were specially engaged for the occasion.<sup>1</sup> The singing was responsive: first the men, then the women;<sup>2</sup> while the refrain was wailed by the entire company. The carrying out (ἐκφορά) of the body in the early morning, the men preceding, the women following, the hier, was also an opportunity for renewing the formal lamentation.<sup>3</sup>

Other occasions of singing the threnos may have been the days—the third and the ninth—sacred to the cult of the dead, and on which offerings were made at the grave, and at the banquet (περιδειπνον) which was set out after the house of death had been purified. At Athens offerings were again made and another funeral meal prepared on the thirtieth day after the burial. The threnoi were preserved in the family of the deceased and repeated from year to year as an anniversary office at the νεκύσια.

Besides threnos, the general term for 'dirge,' there were current various other analogous words, between which it is impossible to draw sharp distinctions. Some of the laments in question were rarely if ever sanctioned as formal divisions of the lyric art. The ὀλοφυρμός, ὀδυρμός, and οἶκτος, for example, are less to be regarded as separate species of the threnody than as names for the 'keening' of the mourners whose purpose was to excite the feelings and arouse

<sup>1</sup> θρήνων σοφιστής; Καρῖναι (θρηνησάαι μουσικαί).

<sup>2</sup> Cf. Eur. *Andr.* 93 ff. ἐμπέφυκε γὰρ | γυναῖξί τέρψις τῶν παρεστῶτων κακῶν | ἀνὰ στόμ' αἶε καὶ διὰ γλώσσης ἔχειν.

<sup>3</sup> In Keos lamentation was proscribed on this occasion, and men were forbidden to observe any period of mourning (Cf. *I. G. A.* 395 A and on Bacchyl. p. 382. At Sparta too lamentation was restricted. At Athens excessive indulgence in the outward signs of grief must have been common in Plato's time (*Laws* 800 D). The philosopher also complains (*ib.* 700 B, D) that the poets of his day confounded dirges with hymns.



compassion. When they did assume a literary form, they were generally absorbed by the elegy.<sup>1</sup> The *λάλεμος* (*λήλεμος*), which takes its name from the cry *λά* (*ὀ*), was an extravagant improvised lament and probably, in its origin, of an Oriental type.<sup>2</sup> That the funeral lament was early cultivated under this name is clear from the fact that *lalemos* appears in Pindar as a distinct personality, the son of Apollo and Kalliope. At a later period *λάλεμος* was used as an equivalent of *threnos* (cf. Theokr. 15. 98). Some part of these various forms of funeral lyric may have influenced the style of the tragic laments, particularly the *κομμοί*.

The classical age did not attempt to distinguish between the several species of the *threnos*. In Alexandrian and Roman times, however, scholars were at a loss to distinguish between the *threnos* and the *epikedeion*,<sup>3</sup> one of the species of melic that is enumerated by Proklos, and which did not, I believe, gain any currency before the Alexandrian period. There is general agreement that both *threnos* and *epikedeion* contained a laudation of the deceased person. The dirge is in fact only a form of the *erkomion*, and its eulogistic character in the lyric age is probably due to the influence of Simonides. ~~The epikedeion seems to have been the song at the laying-out, while the threnos was not circumscribed in time, that is, it might be sung before the burial, after the burial, and at the anniversaries.~~

<sup>1</sup> Homer is said to have bewailed his blindness in an *ἀλγέμενος*.

<sup>2</sup> Aisch. *Chor. ph.* 424; cf. also *Suppl.* 115, Eur. *H. F.* 109, *Suppl.* 241, Lucian *Pseudol.* 24 (*λαλέμων ποιηταί*). *lthos* was also used for *threnos*, Soph. *Frag.* 575, Ion 12.

<sup>3</sup> *ἐπικηδεῖος* ὥδῃ Eur. *Troad.* 514, Plato *Laws* 800 E. The substantive *ἐπικηδεῖον* (scil. μέλος or ᾠδή) is late. There is constant variation between *-εῖον* and *-ιον*.



The foregoing distinction is that adopted by Proklos 247, *Et. Mag.* 454. 50, *Et. Gud.* 200. 30 (from Didymos?), Servius on Verg. *Ecl.* 5. 14, Eust. *Od.* 1673. 48, and in part by Tryphon p. 80 (ἐπικηδίων . . . τὸ ἐπὶ τῷ κηδεῖ θρήνος δὲ τὸ ἐν ᾧ). If it is applied strictly to the passage in Homer, the threnoi over the bodies of Hektor and Achilles are properly epikedeia. Some of the ancients ignored the epikedeia entirely, while others defined them as laudations of the dead accompanied by a moderate expression of grief. Aristokles of Rhodes, a grammarian of the latter part of the first century B.C., regarded both the threnos and the epikedeion as unrestricted in the time of delivery. Cf. Francke *Callinus* 125 ff., Bapp in *Leipz. Stud.* 8. 134 ff. The extant fragments that bear the name epikedeia are few in number and all point to the elegiac form. The tone is also that of the elegy and the poems are commemorative rather than expressions of immediate and personal grief; though Parthenos (in the first century B.C.), in addition to epikedeia addressed to other persons, composed one on the death of his wife. Hesiod's 'epikedeion' to Batrachos is a figment. Epikedeia by Melanippides are not to be inferred from Plut. *de mus.* 15. Plutarch uses the word more than any other writer, and in his vocabulary epikedeion means nothing more than epigram. He reports an epikedeion by Euripides on the Athenians who fell at Syracuse (*Nic.* 17), another on the loss of some Spartans (*Pelop.* 1), and one on Pindar (1020 A).

The connection between the dirge and the elegy was of ancient date. During the earlier part of the lyric period the latter attained the greater importance because of its more intimate association with the epic. It was not till the extension of the Dorian choral lyric throughout Greece in the sixth century that the melic dirge came into prominence, and even in that and the following period the threnos was rivalled in importance by the elegy. The more private character of the funereal lament withdrew it from publicity, though I venture to believe that the threnos emphasized the merits of the deceased as much as it gave expression to a grief that would be sacred to his kinsmen; while the threnetic elegy, though not excluding the element of laudation, was not sung at funerals, and was intended, at least in the time of

Simonides, to serve as a funereal epitaph. Still the difference was mainly one of form and delivery rather than of contents. Elegos was used in Attic as an equivalent of threnos.

The artistic threnos was a choral song unattended by the responsive lamentations and monodies that formed a part of the Homeric lament. When it was designed to contribute to the splendour of the funeral of a prince, the spectacle produced by a large chorus clad in black must have been magnificent. A stately dance augmented the solemnity of the occasion. The balanced grouping in strophe, antistrophe, and (possibly) epode, gave an effect of calmness and dignity. The Greek sense of proportion and moderation in the expression of grief debarred all recourse to the excited forms of the ἀπολελυμένον μέλος; nor did any poet ever adopt the passionate rhythms of the dochmiac class.

The flute was invariably<sup>1</sup> used to accompany the words, which were sung either in a low or in a high key. The flute was originally employed solely to give expression to lament, and auletic dirges (νόμοι θρηνητικοί, ἐπικήδαιοι—on the Python, ἐπιτίμβιοι) were common at an early period.

The mode was the plaintive Lydian (*querulus Lydus modus*), which, according to Plato, awakened the θρηνηῶδες καὶ φιλοπενθές temper of the spirit. The philosopher also mentions the pathetic Mixolydian and Syntonolydian (i.e. the Hyperlydian) as suited to the character of the threnos. Perhaps Pindar<sup>2</sup> also used the Dorian, which was common in the laments of tragedy.

<sup>1</sup> αὐτὴ ἐπικήδειος Saul. κ.σ. Elegos. The expression is designedly free in Aisch. Agam. 990 ἀνευ λῆρας ἱμνωδεῖ θρήνον Ἰωνοῖσι.

<sup>2</sup> O<sup>1</sup> 14, Nem. 4 contain references to death and are both Lydian.

With respect to the metres adopted in the early threnodies, it is probable that the use of hexameters by Euripides in *Androm.* 103 ff. represents an archaic established usage that gradually gave way to the elegiac distich. The melic threnodies of Pindar are composed in dactylo-epitrites, those of Simonides in the more pliant logaoedics. Ionics were also suited to the spirit of the threnos.<sup>1</sup>

For the wild expression of passionate lament that was natural to a more primitive state of society, there was substituted in the lyric age an ennobling and purifying song that released the mourner from too close an engagement with his grief. The story of the sufferings even of the demigods and of the other heroes of the popular faith might assuage the sorrow of the afflicted and direct their thoughts into other channels. The lyric age had, however, apart from the clarified doctrines of the Orphic and Pythagorean sects and of the Eleusinian mysteries, of which Pindar is the interpreter, but little consolation to offer to the living as to the welfare of their dead.<sup>2</sup> Stesichoros even says that all lament is vain. In the popular belief of the lyric age the only real life consisted in the union of soul and body, the only bond that connected the dead with the living was the pious memory of the departed; the only reward of virtue and noble deeds, the poet's praise, whose faint echoes might reach the dull ear of death. The heroes might be translated to heaven, or retain in Hades a semblance of their power on earth, but for the common man the life beyond the grave knew nothing of happiness. Even for the heroes of Thermopylai

<sup>1</sup> Cf. Schol. Aisch. *Prom.* 128, and *Pers.* 694 ff., 700 ff., Wilamowitz regards as ionics lines 948 ff. in the latter play, and also the lament over Alkestis and the prayers of the seven Argive mothers.

<sup>2</sup> Cf. Rohde *Psyche* 490 ff.

Simonides cannot picture an eternal life of future blessedness. Immortality is only on this side the νεκτὸς θάλαμος. Scarcely any lyric poet touches upon the cult of departed spirits. But with all the lamentation over the pain of life, its brief span, its toil and trouble, the inevitable end, that dominates the tone of the Greek lyric outside of Pindar, there still remained the conviction that the good and the evil of life was to be borne with tranquility and with a stout heart. The lugubriousness of the Ionian lyric is, furthermore, a traditionary poetical feature rather than the deliberate expression of a theory of life.

Whether or not Simonides had a predecessor in Stesichoros,<sup>1</sup> it is certain that the Keian poet first developed the artistic form of the threnos by assimilating it to the genius of the Doric style. With all his tenderness and power to speak to the heart, Simonides' view of life is filled with gloom; the only comfort that he vouchsafes to the bereaved is that all are bondmen to the common master Death. The pessimism of the sophist unites in him with the pessimism of the Ionian lyrist. Perhaps it was in a dirge that he set forth the paradoxical doctrine that the soul does not desert the body; it is the body that quits the soul at death. With him the threnody attained its perfection. The pathos of his songs gave them a celebrity that ensured his fame even in Roman times (*Cecæ neniae, maestius lacrimis Simonideis*). He was commissioned to compose threnoi on Skopas, prince of Krannon, who together with his retainers was overwhelmed by the falling of his palace, Antiochos, an Aleuad of Larissa, and Lysimachos of Eretria. The lines on Danae, if a portion of a dirge, proves the poet's unique mastery of this form of choral song; but it is more probable that the fragment is from a dithyramb.

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<sup>1</sup> Letters of Phalaris 21; cf. Aristeid. 1. 127.

Pindar alone did not attempt to offer consolation or awaken commiseration by lamentation over the wretchedness of existence. Rolling back the curtain that hides the life beyond he consoles the stricken with a picture of the progress of the soul through the aeons and of the joys of paradise. Pindar alone grasped the full meaning of the relation of death to life. The soul is to him immortal because divine, and its destiny is endless felicity or endless pain. After death, men receive the just awards of virtue or of impiousness. Rising above the transitoriness of life he contemplates with sublimity and calmness the purgation of the spirits of just men until they are released from all taint of evil. An entire book of his threnodies is reported, but Hippokrates of Athens, the brother of Kleisthenes, is the only person known to us as the subject of a funeral ode. Probably his dirges were intended exclusively for the anniversary festivals. The second *Isthmian* was called a threnos by some of the ancients because the poem was sent to the son of the dead victor.

Timotheos is credited with a *θρήνος τοῦ Ὀδυσσεύως*. See Gomperz *Mitteil. aus Papyrus Rainer*, 1. 84-88.

The threnos is often mentioned by the tragic poets, some of whose choral songs recall the tone of the lyric dirge.<sup>1</sup>

## PARTHENEION.

We now pass to that class of melic poetry which embraces choral songs containing both a sacred and a

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<sup>1</sup> Cf. Aesch. *Agam.* 991, 1322, *Choeph.* 335, Soph. *O. K.* 1751, 1778 (after the passing of Oedipus), Eur. *Andr.* 103, *Suppl.* 88 and foregoing, *Eur. ktr.* 112, *Helén* 166, *Rhes.* 976 and often in Eur.



secular element. The partheneion,<sup>1</sup> or virginal song, includes the following division of the daphnephorikon, but excludes the hymn and the epithalamium, though both were occasionally sung by girls alone.

The cultivation of virginal choruses was restricted to Dorian countries. At Athens and in Ionian lands the public sentiment that enjoined seclusion upon women would have regarded their official appearance as members of a civic chorus in the musical and religious festivals as a violation of social convention and decorum. It was different at Sparta. In Lakadamon maidens not only witnessed the gymnastic exercises of the other sex; they themselves participated in contests of running<sup>2</sup> and throwing the quoit and spear in the presence of men. They were trained in the arts of singing and dancing,<sup>3</sup> and bore a conspicuous part in the musical contests. They were regarded as members of the state; their patriotism and heroism was not less marked than that of the men; and the homage accorded them was as much a tribute to their grace and beauty—the women of Lakadamon were celebrated for their loveliness—as an acknowledgment of their position as the future mothers of a race of warriors. Though Spartan

\* The accent varies between παρθενείον (cf. παρθενήϊος and παρθενείω; ἀνδρείος, γυναικείος) and παρθένειον (scil. μέλος or ᾠδή). The distinction set up by some of the ancients (cf. schol. Aristoph. Aves 919) between παρθένεια, songs sung by virgins, and παρθένεια, songs sung in honour of virgins, is ill founded. The forms παρθένιον (perhaps an hypokoristic formation) and παρθένιος (scil. ᾠδή) also occur. Nothing can be made of the statement in Athen. 14. 631 D that the partheneia are ἀπαστολικά. The definition might possibly suit the daphnephorika.

<sup>2</sup> Cf. Theokr. 19. 39. The name of these races was Endriones. Some modern critics find in Alkm. iv. 58 ff. a reference to the running races.

<sup>3</sup> Some of the Spartan dances for girls were the ὄρμος, ὁ δασός, the Karyatid dance.



women took part in the festivals of Dionysos, it was the festivals in honour of Hera, Artemis, and Apollo that afforded the girls of Sparta the chief opportunities to render homage to the gods. In Epizephyrian Lokris the freedom allowed to women made it not unseemly for them to sing hymns of thanksgiving because of the success of Hieron's arms (Pind. *Pyth.* 2. 19). At Delphi a chorus of maidens saluted Eurylochos, the leader in the Sacred War.

At Delos too girls took part in the state service of Apollo by singing hyporchemes. The partheneion was, however, radically different from that species of lively mimetic song and dance. In many respects it recalls the prosodion, and processional songs sung by a chorus of girls in approaching the altars of the gods are in fact entitled to the name partheneia. But the virginal song was not always employed in solemn pomps like the prosodion, nor was its contents identical with that stately song of devotional entreaty. Together with the worship of the gods, which found expression in myths significant of their power, in legends of the demi-gods consecrated by the local cult, or in tales of the heroes and heroines of the epic, there was an element devoted to the secular side of life. The grave severity of the religious service was relieved and the spirit of the song accommodated to the character of the chorus. The girls who chant the praises of the gods or heroes become themselves the recipients of the homage of the poet. The contents of the song was thus of a heterogeneous character: the objective religious element was strangely blended with a highly personal lyric.

The song was always attended by the dance, though it is uncertain whether at times a supernumerary body of dancers did not perform their part while the chorus ceased its own orchestric evolutions. Some of the dance-figures must have been of a highly original

character if the title *Kolymhosai* (the divers) given to one of Alkman's compositions refers to the manner of dancing. The music was furnished by the flute,<sup>1</sup> though the *kithara* was possibly also employed. The mode was the Dorian, which must have relaxed something of its stateliness to suit the gentler form of the chorus. Recourse may have also been had to the softer *Lydian*. Some of the *partheneia* may have been sung at night.

With Alkman, its creator, the virginal song attained the summit of its excellence. Of the extant fragments that represent all that is preserved of at least one book, only one has been handed down in a fairly complete condition, and it is our chief source of information regarding the style and mode of presentation in the archaic period. This poem (iv.) is distinguished by a highly dramatic element: in v. the chorus addresses the poet—a privilege not accorded to it by Pindar—or the latter speaks in his own person to the whole body of singers or singles out individual members as the recipients of his gallantry and tenderness. The chorus alludes to the leaders of their band, whose personal attractions they celebrate with winsome artlessness.

Whether his successors in the cultivation of the *partheneion* adopted with equal grace Alkman's exquisite felicity in combining the human with the divine portion of the virginal ode, is unknown. After Alkman there is a gap<sup>2</sup> until we come to Simonides, whose *Frag.* xxxii is the only bit that recalls the 'graceful Alkman'. Pindar composed no less than three books, two of which were probably intended for the usual cult, while a third, which bears the strange title *κεχωρισμένα παρθερίων*, may have dealt with

<sup>1</sup> *παρθέριοι αόλοι* Pollux 4. 81.

<sup>2</sup> I see no reason for placing Alkaios among the writers of *partheneia* (Boeckh).

extraordinary occasions. Many scholars think that the daphnephorika were here included.<sup>1</sup> Some of the partheneia of the Theban poet were in honour of Apollo, the leader of the Muses, others were dedicated to Pan, σεμνῶν Χαρίτων μέλημα τερπνόν (Frag. 95), the god that was especially honoured in the family of the poet. Of the style of Pindar's partheneia we learn almost nothing from the extant remains, but Dionysios gives us the interesting information that, though the virginal odes preserved the nobility and gravity of the austere and archaic diction characteristic of Pindar, they were essentially different from all the other works of the poet. Bacchylides is reported to have written partheneia, but nothing has survived. Possibly the fragment of Telesilla and Korinna iv. may be added to the scanty list.<sup>2</sup> Christ would compare, as an example of the spirit of the partheneion, the Doric song at the end of Aristophanes' *Lysistrata*. The *Carmin Saeculare* of Horace is a partheneion only in the fact that it was sung by girls; and the like will hold true of the virginal song composed by Livius Andronicus after the appearance of a portent at Rome.

The metres of the partheneia are logaoedies, dactylic hexameters and shorter dactylic verses, anapaests, etc.

### DAPHNEPHORIKON.

This form of the virginal ode was sung in connection with the Apolline festival of the Laurel-branch in Boiotia and at Delphi. The Boiotian ceremony

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<sup>1</sup> Bergk placed here the odes to Pan and even the eleventh *Nemean*.

<sup>2</sup> Blass would add Mel. Adesp. 139 because of τὸ δὲ παρθένος δεισ' ἀγλαὸν μέλος παρθενηςίας ὅπως εὐηράτω στόματι πέραναι. Bergk took the fragment to be part of an epinikion.

was of immemorial antiquity and was even referred to the time of the first settlement of the land by the Aiolians who left their home at Arne and took possession of Thebes; and Herakles himself is said to have been the daphnephoros of Apollo. It was celebrated every ninth year by a procession to the temple of Apollo Ismenios. The priest, who was chosen for a year, at least in the time of Pausanias (9. 10. 4), was a noble youth of beautiful form, both of whose parents were alive. As daphnephoros, bearing the holy bough and wearing a crown of gold, he led the procession, though his nearest kinsman walked in front of him carrying a staff of olive-wood covered with laurel and decorated with globes and garlands symbolical of the sun, moon, stars and the days of the year. Behind the priest came a band of maidens bearing boughs and singing chorals.<sup>1</sup> At Delphi the daphnephoros was saluted by choirs of girls on his return from Tempe, whence he brought a bough of sacred laurel every nine years. The festival of the daphnephoria was also held in Thessaly (*S. G. D.-I.* 372) and at Athens, but there is no record of parthenia in connection with the ritual in either place. No fragments exist of the daphnephorika of Pindar, whose son once held the office of laurel bearer. Whether Alkman or Konniar composed songs for the festival is uncertain. In Boiotia there were also songs called triphalephorika.

### OSCHOPHORIKON.

Nothing remains of this form of prosodiac mûsik, which was sang at the Attic vintage festival of the *ὠρχοφόρια* (from *ὠρχη*, a vine branch full of grapes)

<sup>1</sup> The ceremony is described at length in Proklos 247 (translated in Smith's *Dict. Antiq.* 1. 597.).

The chorus proceeded from the temple of Dionysos at Athens to the shrine of Athena Skiras at Phaleron. The elaborate ritual is described by Plut. *Thes.* 23, Proklos 249 (Smith *Dut. Antiq.* 2. 303). The dancing was peculiar and resembled that which was usual in the Bacchic cult.

### VOTIVE SONGS (EUKTIKA).

Under this title, which is probably later than the Alexandrian age,<sup>1</sup> are included petitions addressed to the gods for the bestowal of some favour either upon the poet or upon a friend. In all probability they lauded the beneficence of the gods and described the worthiness of their petitioner. None of the Greek lyrics is ascribed to this class by the ancient writers, but it is possible that they would have included under this designation such poems as Sa. i., xlii., Anakr. ii., many of the so-called kletic hymns (p. xxxii.), and the *κατευχαί* of Simonides.

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<sup>1</sup>It appears in Pollux 4. 53, Proklos, *Anth. Pal.* 1. 118, Menand. (*Rh. Gr.* 3 333 Sp.) speaks of εὐκτικοὶ ὕμνοι.

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## TELESTES

See under PHILOXENOS.

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## TIMOTHEOS.

See under PHILOXENOS.

## ABBREVIATIONS.

A. J. P.	= American Journal of Philology.
B. C. H.	= Bulletin de Correspondance Hellenique.
Carm. pop.	Carmena popularia in Bergk's <i>Lyrici</i> .
Cauer	= Cauer's <i>Delectus inscriptionum Graecarum propter dialectum memorabilium</i> .
C. I. A.	= Corpus Inscriptionum Atticarum.
C. I. G.	= Corpus Inscriptionum Graecarum.
C. R.	= Classical Review.
Hymn.	= Homeric Hymn.
I. G. A.	Inscriptiones Graecae antiquissimae.
Jahrb.	= Jahrbucher fur classische Philologie.
J. H. S.	= Journal of Hellenic Studies.
Kais.	= Kaibel's Epigrammata Graeca ex lapidibus collecta.
L. and S.	= Liddell and Scott's Greek Lexicon.
Mnem.	= Mnemosyne.
Mus. ital.	= Museo italiano.
Penthm.	= Penthemimeral or penthemimerea.
Philol.	= Philologia.
R. M.	= Rheinisches Museum.
S. G. D.-I.	= Sammlung der griechischen Dialekt-Inschriften.

The melic fragments not included in the text but referred to in the notes, and the fragments of the elegiac and iambic writers, are cited in Arabic numerals following the order of Bergk. The fragments with Roman numerals are those of the text. Pindar is cited from Bergk, the scenic poets from Dindorf, the tragic fragments from Nauck, the comic fragments from Kock. The fragments of Bacchylides follow Kenyon's numbering; and Arabic numerals are used in citing from omitted portions of odes that have been included in this edition. Hephaestion is cited by the pages of Westphal.

< > indicates words omitted by the writer of a MS.

[ ] indicates omitted letters or words which were probably found in the MS. or MSS.

In the text of Alkman iv. and of Bacchylides i.-x., the brackets are used to denote only those lacunae of the papyrus which are of some length or open to doubt. In the case of the latter poet, all emendations not specially referred to other sources are due to Kenyon.











$\begin{array}{cccc} \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ \\ \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ \\ \left\{ \begin{array}{cccc} \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ & \dot{\_} \_ \\ \_ \_ & \_ \_ & \_ \_ & \_ \_ \end{array} \right. & \text{or} & \end{array}$

(Seven verses missing.)

[τὸν ἕκτανε] Πωλυδεύκης. στρ. α' P. I.  
 [οἶον οὐ] Λύκαϊθον ἐν καμῶσιν ἀλέγω,  
 [ἀλλ'] Ἐναρσφόρον τε καὶ Σέβρον ποδώκη,  
 [Βωκόλο]ν τε τὸν βιατάν,  
 5 [Ἴπποθῶ]ν τε τὸν κορυστάν,  
 Εὐτείχη τε, Φάνακτά τ' Ἀρήϊον,  
 [Ἄκμων]ά τ' ἑξοχον ἡμιθίων.

[καὶ στρατῶ] τὸν ἀγρέταν στρ β.  
 [Σκαίον] μέγαν Εὐρυτόν τε,  
 10 [Ἄρεος ἀν] πώρω κλόνον  
 [Ἄλκωνά] τε τὼς ἀρίστως  
 [ἄνδρας οὐ] παρήσομες.  
 [κράτησε γ]ὰρ Αἴσα παντῶν  
 [καὶ Πόρος,] γεραιτάτοι  
 15 [θιῶν ἄλλ' ἀπ]έδειλος ἀλκά,  
 [μή τις ἀνθ]ρώπων ἐς ὠραιὸν ποτήσθω,  
 [μηδὲ πει]ρήτω γαμῶν τὰν Ἀφροδίταν,  
 [Κυπρίαν] ἀνασσαν, ἥ τιν'  
 [ἦνυιδ]ῇ παῖδα Πόρκω  
 20 [εἰναλίω. Χά]ριτες δὲ Διὸς δόμον  
 [εἰσβαίνου]σιν ἐρογλεφάροι.

ALKMAN -IV. 2. Λύκαισον. καμῶσιν. 7. ἡμισίων. 8. ἀγρόταν.  
 18. τινὰ scriptio plena. 19. ἡνυιδῇ Crusius.

- (*Twelve verses mutilated.*) ἄλαστα δὲ  
 35 ἔργα πάθον κακὰ μησαμένοι. P. II
- ἔστι τις θιῶν τίσις· στρ. δ'.  
 ὃ δ' ὀλβιος, ὅστις εἴφρων  
 ἀμέραν [δι]απλέκει  
 ἄκλαιυτος. ἐγὼν δ' αἰίδω  
 40 Ἄγιδῶς τὸ φῶς· ὀρώ  
 Ἔ' ὥτ' ἄλιον, ὄνπερ ἄμιν  
 Ἄγιδῶ μαρτύρεται  
 φαίνην· ἐμὲ δ' οὐτ' ἐπαινῆν  
 οὔτε μωμήσθαι νιν ἄ κλεννὰ χοραγὸς  
 45 οὐδ' ἀμῶς ἔῃ· δοκεῖ γὰρ ἡμεν αὐτὰ  
 ἐκπρεπῆς τῶς, ὥπερ αἴ τις  
 ἐν βοτοῖς στάσειεν ἵππον  
 παγὸν ἀεθλοφόρον καναχάποδα  
 τῶν ἵποπετριδίῳν ὀνείρων.
- 50 ἧ οὐχ ὀρῆς; ὃ μὲν κέλης στρ. ε'.  
 Ἐνετικός· ἃ δὲ χαίτα  
 τᾶς ἐμᾶς ἀνεψιάς  
 Ἀγησιχόρας ἐπανθεῖ  
 χρυσὸς ὡς ἀκήρατος·  
 55 τό τ' ἀργύριον πρόσωπον —  
 διαφάδαν τί τοι λέγω;  
 Ἀγησιχόρα μὲν αὐτα.  
 ἃ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ Φείδος  
 ἵππος Εἰβήνῃ Κολαξαῖος δραμεῖται  
 60 ταὶ Πελειάδες γὰρ ἄμιν

IV 35. πάθον. 41. p'. ὥτε corr. to ὥτε. 43. φαίνεν. 44. μωμάσθαι. 45. δοκεῖ. 46. ὥπερ. 51. ἐνετικός.

Ὅρθία φᾶρος φεροίσαις  
 νύκτα δι' ἀμβροσίαν ἄτε σήριον  
 ἄστρον ἀνειρομέναι μάχονται.

- οὔτε γάρ τι πορφύρας  
 65 τόστος κόρος ὥστ' ἀμύναι,  
 οὔτε ποικίλος δράκων  
 παγχρύσιος, οὐδὲ μίτρα  
 Λυδία, νεανίδων  
 ἱανογλεφάρων ἄγαλμα,  
 70 οὐδὲ ταὶ Ναννῶς κόμαι,  
 ἀλλ' οὐδ' Ἀρέτα θειιδῆς,  
 οὐδὲ Θυλακίς τε καὶ Κλησιθήρα,  
 οὐδ' ἐς Αἰνησιμβρότας ἐνθοίσα φασεῖς·  
 “Ἀσταφίς τέ μοι γένοιτο  
 75 καὶ ποτιγλέποι Φιλῦλλα  
 Δαμαρέτα τ' ἐρατά τε Φιανθεμῖς” —  
 ἀλλ' Ἀγησιχόρα με τηρεῖ.

- οὐ γὰρ ἅ καλλίσφυρος  
 Ἀγησιχόρα πάρ' αὐτεῖ,  
 80 Ἀγιδοῖ δ' ἔκταρ μένει,  
 θωστήριά τ' ἄμ' ἐπαινεῖ;  
 ἀλλὰ τᾶν εὐχάς, θιοί,  
 δέξασθε· [δι' αἶ]ν γὰρ ἄνα  
 καὶ τέλος χοροστάτις.  
 85 εἵποιμί κ', “ἐγὼν μὲν αὐτὰ  
 παρθένος μάταν ἀπὸ θράνω λέλακα  
 γλαύξ — ἐγὼν δὲ τᾷ μὲν Ἀώτι μαλίστα

ALKMAN—IV. 61. ὀρθῖαι corr. to ὀρθίαι. 71. σιειδῆς.  
 72. Συλακίς. Κλησισθήρα. 76. Ἰανθεμῖς. 82. σιοί. 86. παρσένος.

90 ἀνδάνην ἐρώ· πόινων γὰρ  
 ἄμιν ἰάτωρ ἔγεντο —,  
 ἐξ Ἀγησιχόρας δὲ νεάνιδες  
 [εἰρ]ήνας ἐρατᾶς ἐπέβαν."

τῷ τε γὰρ σιγροφόρῳ  
 αὐτῶς ἔ[αδεν] μέγ' [— —]  
 τῷ λιβερνάτῃ δὲ χρῆ  
 95 κήν νᾶ μάλ' [ἄτεν] ὤκα.  
 ἃ δὲ τᾷ Σηρηνίδων  
 ἀοιδοτέρα μὲν [οὐχι],  
 θιαὶ γάρ, αἱ τὶ δ' ἑνδεκα  
 παίδων δεκ[ὰς οἱ] ἀει]δει.

100 φθέγγεται δ' [ἄρ'] ὥτ' ἐπὶ Ξάνθῳ βοαῖσι  
 κύκνος· ἃ δ' ἐπιμέριφ ξανθᾷ κομίσκα

(Four verses missing.)

στρ. θ'.

V. (24). A DEFENCE OF THE POET.

> <sup>1</sup> — — — — —  
 — — — — —  
 — — — — —  
 > — — — — —  
 — — — — —

Οὐκ ἦς ἀνὴρ ἀγροῖκος οὐδὲ  
 σκαιὸς οἷδ' \*παρὰ σοφοῖσιν  
 οἷδ' Θεσσαλὸς γένος  
 οἷδ' Ἐρυσιχαῖος οἷδ' ποιμὴν,  
 ἀλλὰ Σαρδίῳ ἀπ' ἀκρᾶν.

IV. 94. σια.

V. 1. ἦς Clf; εἰς St. B. 4 ἔρυσιχαιος Schol. Apoll. Rhod  
 4 972



X. (33). A GIFT.

— — — — —

Καί ποκά τοι δώσω τρίποδος κύτος,  
 ὦ κ' ἐνὶ <σιτί' ἀολ>λέ' ἀγείρης·  
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος  
 ἔτνεος, οἷον ὁ παμφάγος Ἀλκμᾶν  
 ἠράσθη χλιερόν πεδὰ τὰς τροπὰς·  
 οὐ τι γὰρ ἦν τετυγμένον ἔσθαι,  
 ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,  
 ζατεύει.

XI. (34). A BACCHANTE.

— — — — —

Πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα  
 θεοῖσι Φάδῃ πολίφανος ἑορτά,  
 χρύσιον ἄγγος ἔχουσα μέγαν σκίφον,  
 οἶά τε ποιμένες ἄνδρες ἔχουσιν,  
 χερσὶ λεόντεον ἐν γάλα θείωσα,  
 τυρὸν ἐτίρησας μέγαν ἄτρυφον  
 ἀργύφρον τε

XII. (35). LYRE AND SWORD.

> — — — — —

Ἔρπει γὰρ ἅντα τῷ σιδάρῳ τὸ καλῶς καθαρίσδην.

- X. 2. ὠλίμπεα Γεῖρης A. σιτί' Crusius; ἀολλέ' Jurenka.  
 5. χαιερον παιδα A. 6. ἡρό; οὔ. τετυμμένον A. 7. καινά A.  
 XI. 2. θεοῖς ἄδῃ A. 3. χρύσειον A. 5. ἐπαλαθεισα A. 7. ἀρ-  
 γειοφρονται A; ἀργειοφρόνται BF; ἀργύφρον τε VL.  
 XII. τῷ σιδάρῳ, καθαρισδεν.



### XIII. (36). LOVE.

( : ( : ( V ( : ( : ( :

Ἔρως με δαῦτε Κύπριδος Ἰέκατι  
γλυκὺς κατεΐβων καρδίαν ἰαίνει.

#### XIV. (37). MEGALOSTRATA.

[illegible]

Τοῦτο *Φαδειᾶν* *ἑμὶν* Μωσᾶν ἔδειξεν  
δῶρον μάκαιρα παρθένων  
ἃ ξανθὰ Μεγαλοστράτα.

**XV. (38). EROS.**

$$\frac{\cdot}{\cup} = \frac{\cdot}{\cup} = \frac{\cdot}{\cup} = \frac{\cdot}{\cup} = \frac{\cdot}{\cup} = \frac{\cdot}{\cup}$$

*Ἄφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως οἷα παῖς παῖσδει  
ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μὴ μοι θίγῃς, τῷ κυπαιρίσκῳ.*

## XVI. (40). PARIS.

*Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα.*

**XVII. (41). KIRKE.**

Καί ποκ' Ὀδυσσῆος ταλασίφρονος ὦφαθ' ἑταίρων  
Κίρκα ἐπαλείψασα

ALKMAN—XIII. δ' αὖτε Α. ἑκατι Α.

XIV. 1. *αδειαν μούσαν* A. 2. *μακαίρα παρθένω* PVL.

XV. ἀνθη μ. 2. τῷ κυπαρίσκῳ Α ; κιπαρίσσῳ Apost.

## XVI. βωτιανείρη.

XVII. ποτ' . ὦτά θ' . ἐτάρων . Κίρκη.

## XVIII. (45). INVOCATION OF KALLIOPE.

— — — — —

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,  
 ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἥμερον  
 ἥμιν καὶ χαρίεντα τίθει χορόν.

## XIX. (48). DEW.

— — — — —

Οἷα Διὸς θυγάτηρ  
 ἔρσα τρέφει καὶ Σελάνας  
 δίας.

## XX. (58). MOUNT RHIPA.

> — — — — —

Ῥίπας ὄρος ἀνθέων ὕλα  
 νυκτὸς μελαίνας στέρνον.

## XXI. (60). NATURE'S SLEEP.

— > — — — — —

XVIII. 2. ἱερὸν Plan. 3. ἑμιν Heph; ἑμιν Plan., Schol.  
 Hesiodos p. 400.

XX. Ῥίπας, ἐνθεον ὕλαι, στέρνων (στέρνον Trich.).

- Εὐδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες,  
 πρῶτονές τε καὶ χαράδραι,  
 φύλά θ' ἔρπετὰ τόσσα τρέφει μέλαινα γαῖα,  
 θήρές τ' ὀρέσκῳ καὶ γένος μελίσσῳ  
 5 καὶ κνώδαλ' ἐν βένθεσι πόρφυρίας ἁλός·  
 εὐδουσιν δ' οἰωνῶν  
 φύλα τανυπτερύγων.

## XXII. (62). TYCHE.

— — — — —  
 — — — — —

⟨Τύχα⟩

Εὐνομίας ⟨τε⟩ καὶ Πειθῶς ἀδελφὰ  
 καὶ Προμαθείας θυγάτηρ.

## XXIII. (63). THE BEGINNING OF LEARNING.

— — — — —

Πεῖρά τοι μαθήσιος ἀρχά.

## XXIV. (66). PRAISE OF THE POET.

— — — — —  
 — — — — —

Ὅσαι δὲ παῖδες ἀμέων  
 ἐντί, τὸν κιθαριστὰν αἰνέοντι.

ALKMAN—XXI. 1. φάραγγες. 2. πρωτονέστε. 3. θ' ὅσα.  
 4. μελίσσῳ. 5. πορφυρῆς. 6. οἰωνῶν.  
 XXII. ἀδελφὴ, Προμηθεΐας.  
 XXIV. παῖδες.

XXV. (67). THE NOTES OF THE BIRDS.

$\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\wedge$   
 $\dot{\sim}$   $\sim$    . . .

Οἶδα δ' ὀρνίχων νόμῳ  
 παντῶν.

XXVI. (74 B). A BANQUET.

1-3  $\geq$  |  $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\geq$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$   
 4    $>$  |  $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\sim$

Κλίνειν μὲν ἐπὶ τὰ καὶ τόσαι τράπεζαι  
 μακωνίδων ἄρτων ἐπιστέφοισαι  
 λίνω τε σασάμῳ τε κῆν πελίχλαις  
 παίδεσσι χρυσοκόλλα.

XXVII. (76). "FOUR SEASONS FILL THE MEASURE OF THE YEAR."

$>$  |  $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\geq$     $\dot{\sim}$   $\sim$     $\dot{\sim}$   $\wedge$

ὦρας δ' ἔθηκε τρεῖς, θέρος  
 καὶ χεῖμα χυπώραν τρίταν  
 καὶ τέτρατον τὸ Φῆρ, ὅκα  
 θάλλει μὲν, ἐσθίειν δ' ἄδαν  
 οὐκ ἔστιν.

XXV. δι' Α. πάντων.

XXVI. 2. ἐπιστέφοισαι Δ; ἐπιστεφεῖς σελίνῳ ΟΕ. 3. λίνῳ. σασάμῳ. 4. πέδεσσι.

XXVII. 1. ἔθηκε. 2. χειμάχῳ· παρὰ Α. 3. τοηροκαὶ δλλ' εἰ μὲν Δ. 4. ἐσθίειν Δ.

## XXVIII. (22). A BANQUET PAIAN.

— — — — —  
 — — — — —

Φοίναϊς δὲ καὶ ἐν θιάσοισιν  
 ἀνδρείων παρὰ δαιτυμόνεσσι πρόπει παιᾶνα κατάρχην.

## XXIX. (85 A). APOLLO AND THE MUSES.

— — — — —

\*Ἐκατον μὲν Διὸς ἰῖδν τάδε Μῶσαι κροκόπεπλοι

## XXX. (86). A PRAYER TO APOLLO.

— — — — —  
 — — — — — (?)

\*Ἄδοι Διὸς δόμῳ  
 ὁ χορὸς ἄμδς καὶ τοί, Φάναξ.

## XXXI. (87). TANTALOS.

— — — — —  
 — — — — —  
 — — — — —

\*Ἀνὴρ δ' ἐν ἀσμένοισιν  
 ἀλιτήριος ἦστ' ἐπὶ θάκῳ κατὰ πέτρας,  
 ὀρέων μὲν οὐδέν, δοκέων δέ.

## XXXII. THE MAIDENS OF DEMETER.
















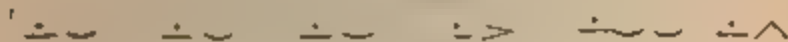
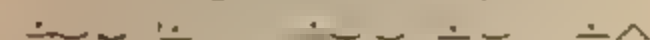

\*Ἦνθομεν ἐς μεγάλας Δαμάτερος ἐννέ' εἶσσαι  
 παῖσαι παρθενικαί, παῖσαι καλὰ ἔμματ' ἐχοῖσαι,  
 καλὰ μὲν ἔμματ' ἐχοῖσαι ἀριπρεπέας δὲ καὶ ὄρμ[ως]  
 πριωτῶ ἐξ ἐλέφαντος ἰδῆν ποτεικότηας α[ἰγλῶ].

ALKMAN—XXVIII. φοῖνες B. θοίναϊς n. ἀνδρίων BC, etc.

XXX. γ' ἀναξ.

XXXI. 2. θάκας.

## [ARION.]

>   
 >   
 >   
 >   
 5 >   
 >   
 >   
 >   
 >   
 10 >   
 >   
 >   
 >   
 >   
 15 >   
 >   
 >   
 > 

Υψιστε θεῶν,

πόντε χρισοτρίαινε Πόσειδον,

γαιάοχ', ἐγκύμον' <ἀν> ἄλμαν

βράγχιοι περὶ δὲ σὲ πλωτοὶ

5 θῆρες χορεῖονσι κίκλῳ,

κούφοισι ποδῶν ῥίμμασιν

ἐλύφρ' ἀναπαλλόμενοι, σιμοί,

φριξαίχενες, ὠκύδρομοι σκύλακες, φιλόμουσοι

δελφῖνες, ἑναλα θρέμματα

10 κουρῶν Νηρείδων θεῶν,

ᾧς ἐγείνατ' Ἀμφιτρίτα·

ARION—3. γαιήοχ' ἐγκυμοναλμαν a; γαιήοχε κυμονάρχα b; γαιήοχε ἐγκύμου ἄλμας Tzet. 4. βράγχια Tz.; -οις Herin. 5. χορεῖονσ' ἐν m. except bn. 6. ῥιπασμασι Tz.



- οἷ μ' εἰς Πέλοπος γὰν ἐπὶ Ταιναρίαν ἀκτὰν  
 ἐπορεύσατε πλαζόμενον Σικελῶ ἐνὶ πόντῳ,  
 κυρτοῖσι νώτοις ὀχέοντες,  
 15 ἄλοκα Νηρεΐας πλακὸς  
 τέμνοντες, ἀστιβῇ πάρον, φῶτες δόλιοι  
 ὥς μ' ἀφ' ἀλιπλόου γλαφίρῃς νεὼς  
 εἰς οἶδμ' ἀλιπόρφυρον λίμνας ἔριψαν.

## ALKAIOS.

## I. (5). ΕΙΣ ΕΡΜΗΝ.

1-3    — — — — —  
 4    — — — — —

Χαῖρε Κυλλάνας ὃ μέδεις, σὲ γάρ μοι  
 θῆμος ὕμνην, τὸν κορύφαισ' ἐν ἄγναις  
 Μαῖα γέννατο Κρονίδα μέγιστα  
 παμβασίλῃ.

## II. (9). ΕΙΣ ΑΘΗΝΑΝ.

— — — — —  
 — — — — —  
 — — — — —  
 — — — — —

Φάνασσ' Ἀθανάα πολε<μάδοκος>,  
 ἃ ποι Κορωνείας ἐπιδεύας  
 ναύω πάροιθεν ἀμφὶ <βώμῳ>  
 Κωραλίῳ ποτάμῳ παρ' ὄχθαις.

ARION—14. χορεύοντες. 17. ἀλιπλοῦ a; -πλοίου b. 18. ῥιψαν.

ALKAIOS—I. 1. δ a; ὁ s; δs Fl. 2. ὕμνῃν. κορυφαῖσιν  
 ἄγναις υ; κορυφαῖσιν αἰγαις ks. 3. γέννα τῷ. κρόνιδα υ.  
 μαιεῖα ks; μεγίστα υ.

II. 1. ἄσσ' ἀθάνα ἀπολε. 2. ἀπὸ κοιρωνείας. ἐπιδέων αυω a;  
 ἐπιδέων αυω o.

III. (13 B). EROS.

δεινότατον θέων  
 <τὸν> γέννατ' εὐπέδιλλος Ἴρις  
 χρυσοκόμα Ζεφύρῳ μίγαισα.

IV. (18). THE SHIP OF STATE.

Ἄσυνέτημι τῶν ἀνέμων στάσιν·  
 τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,  
 τὸ δ' ἔνθεν· ἄμμες δ' ὄν τὸ μέσσον  
 νᾶϊ φορήμεθα σὺν μελαίνῃ,  
 5 χείμωνι μοχθεῦντες μεγάλῃ μάλα·  
 περ μὲν γὰρ ἄντλος ἱστοπέδαυ ἔχει,  
 λαΐφος δὲ πᾶν ζάδηλον ἦδη  
 καὶ λάκιδες μεγάλαι κατ' αὐτο·  
 χόλαισι δ' ἄγκυλαι.

V. (19).

Τὸ δ' αὖτε κῆμα τῶν προτέρων ὄνω  
 στείχει, παρέξει δ' ἄμμι πόνον πόλυν  
 ἄντλην, ἐπεὶ κε νᾶος ἔμβρα

VI. (20). NUNC EST BIBENDUM.

Νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν  
 πώνην, ἐπειδὴ κάτθανε Μύρμιλος.

III. 2. γεινατο, εὐπέδιλος. 3. μυχθείσα.

IV. 1. ἄσυνέτην νῆ AB; συνέτημ Codd.; ἄσυνετῇ ἐκτ' Οχοπ.  
 ἄσυνέτημ Theod. Cap. iv. 83. 3. 3. ἄν AB. μέσον AB. 6. περὰ  
 AB. 9. ἄγκυραι AB.

V. 1. τὸ δ' αὖτε Οχοπ.; τὸ δ' αὖτε AB. τῷ προτέρῳ νέμω AB;  
 νόμω Οχοπ. 2. στείχει AB. 3. κατ' AB. ἐμβαίνει AB.

VI. 1. μεθυσκεῖν A. 2. ποθεῖν A.

## VII. (30). DEATH IN BATTLE.

τὸ γὰρ  
ἄρεσι κατθάνην κάλον

## VIII. (27). THE TERROR OF THE FOE.

Ἑπταζον ὥστ' ὄρνιθες ὦκυν  
αἶετον ἑξαπίνας φάνεντα.

## IX. (34). "WHEN ICICLES HANG BY THE WALL."

Ἦει μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας  
χείμων, πεπάγασιν δ' ὑδάτων ῥόαι.

. . . . .  
κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις  
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως  
5 μέλιχρον, αὐτὰρ ἀμφὶ κόρσῃ  
μάλθακον ἀμφι<βάλων> γνόφαλλον

## X. (35). DISSIPAT EUHIUS CURAS EDACIS.

Οὐ χρῆ κάκοισι θυμον ἐπιτρέπην  
προκόψομεν γὰρ οὐδεν ἄσάμενοι,  
ὦ Βύκχι, φάρμακον δ' ἄριστον  
οἶνον ἐνειακμένοις μεθύσθην.

## XI. (53). WINE THE WINDOW OF THE SOUL.

Οἶνος γὰρ ἀνθρώποισι δίοπτρον —

ALKAIOS—VII. καταθανεῖν

VIII. ἑξαπτήνας.

IX. 1. ὠρανῶ AC. 2. πεπάγασιν A. 3. κάββαλε AC. 4. κέρναις  
Meister: κίρναις A.

X. μῦθον A. ἐπιτρέπτειν A.

XI. ἀνθρώποισι Fick: -οις.

XII. (55). SHAME QUELLS MY SPEECH.

Οέλω τι φείπην, ἀλλά με κωλύει  
αἰδώς.

XIII. (55). TO SAPPHO.

— — — — —

Ἰόπλοκ' ἄγνα μελλεχόμειδε Σάπφοι

XIV. (36). GARLANDS AND MYRRH.

Ἄλλ' ἀνήτω μὲν περὶ ταῖς δέραισι  
περθέτω πλέκταις ὑποθύμιδάς τις,  
καὶ δὲ χενάτω μύρον ἄδυ κατ τῷ  
στήθεος ἄμμι.

XV. (23). "WHAT CONSTITUTES A STATE?"

— — — — —

Ἄνδρες γὰρ πόλιος πύργος ἀρείιοι

XVI. (33). ΠΡΟΣ ΑΝΤΙΜΕΝΙΔΑΝ ,

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίναν  
λάβαν τῷ ξίφειος χρυσοδέταν ἔχων,  
<ἐπειδὴ> μέγαν ἄθλον Βαβυλωνίοις  
σιμμάχεις τέλεσας, ῥῖσαί τ' ἐκ πόνων,

XII. τ' εἰπὴν A.

XIV. 1. ἀνήτω A. δέραις A. 2. πλεκτάς ὑποθυμιάδας A.  
καὶ δὲ ἐχέισατο A; καὶ δὲ χεῖλατο E.

XV. πάλῃ. ἀρείιος Schol. Pers. 347. πύργοι ἀρήιοι Schol.  
O.T. 58.



## XX. (41). A REVEL IN THE GLOAMING.

Πίνωμεν· τί τὰ λύχν' ὀμνένομεν; δάκτυλος ἄμερα.  
 καδ δ' ἄερρε κυλίχναις μεγάλαις, αἵτα, ποικίλαις·  
 οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα  
 ἀνθρώποισιν ἔδωκ'· ἔγχεε κέρναις ἓνα καὶ δύο  
 5 πλέαις κακ κεφάλας· ἃ δ' ἀτέρα τὰν ἀτέραν κίλιξ  
 ὠθήτω.

## XXI. (42). IN OLD AGE.

Κατ τῆς πόλλα παθοίσας κεφάλας κακχεάτω μέρον  
 καὶ κατ τῷ πολίῳ στήθεος.

## XXII. (44). THE VINE ABOVE ALL.

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλῳ.

## XXIII. (83) CONTUMELIAM SI DICIS AUDIES.

Αἰ κ' εἴπης τὰ θέλεις, <αὐτὸς> ἀκοίσεις <κε> τὰ κ' οὐ  
 [θέλεις.

## XXIV. (15). THE POET'S ARMOURY. .

⋆ ~ ~ ~ ~ ~

Μαρμαίρει δὲ μέγας δόμος χάλκι'· παῖσα δ' Ἄργη κεκό-  
 σμηται στέγα  
 λάμπραισιν κυνίαισι, κατ τῶν λεῦκοι κατίπερθεν  
 ἵππιοι λόφοι

XX. τὸν λύχνον ὀμνένομεν A. 2. δειρε A; αἵτα ποικίλα αὐτὴ  
 ποικίλλαις A. 4. κερναις αὐτὴ κερνα A. 5. ἐτέραν A.

XXII. δένδρον AC.

XXIII. εἰκ' εἴποις, οὐ θέλεις.

XXIV. A has 1. πᾶσα . στέγη. 2. λαμπραῖσι. κατ περθεν.



νεύουσιν, κεφάλαισιν ἄνδρων ἀγάλματα· χάλκiai δὲ  
 πασσάλοις  
 κρύπτοισιν περικείμεναι λάμπραι κνάμιδες, ἄρκος  
 ἰσχύρω βέλεus,  
 5 θώρακές τε νέω λίνω κούιλαί τε κατ' ἄσπιδες βεβλή-  
 μεναι·  
 παρ δὲ Χαλκίδικαι σπάθαι, παρ δὲ ζώματα πόλλα καὶ  
 κυπάσσιδες·  
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρώτιστ' ὑπὰ Φέργον  
 ἔσταμεν τόδε.

## XXV. (49). MONEY MAKES THE MAN.

Ὡς γὰρ δὴ ποτ' Ἀριστόδαμόν φαισ' οὐκ ἀπάλαμνον ἐν  
 Σπάρτῃ λόγον  
 εἶπεν· “χρήματ' ἄνηρ·” πένιχρος δ' οὐδεις πέλετ' ἔσλος  
 οὐδὲ τίμιος.

## XXVI. (48 A). AIAS.

⸘<sup>x</sup> — — — — —  
 Κρονίδα βασίλῃος γένος Αἴαν, τὸν ἄριστον πεδ' Ἀχίλλεα.

## XXVII. (62). TO A BEAUTIFUL GIRL.

> ⸘ — — — — —  
 Κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες, Κρόκοι.

ALKAIOS—XXIV. 3. νεύουσιν. πασσάλοις. 5. θόρρακες. νεωι.  
 κοιλαι. 6. ζώματα. κυππαττιδες. 7. πρώτισθ' ὑπὸ ἔργον.

XXV. 1. Ἀριστόδημόν φασιν. 2. εἰπεῖν.

XXVI. παῖδ'.

XXVII. Κρόνῳ.

XXVIII. (45). DRINK, FOR SPRING HAS COME!

—<sup>x</sup> — — — — —

Ἦρος αἰθεμόεντος ἐπάιον ἐρχομένοιο.

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα  
κράτηρα.

XXIX. (92). POVERTY AND HELPLESSNESS.

Ἀργάλιον πενία κάκον ἄσχετον, ἃ μέγα δάμναι  
λαὸν ἀμαχανία σὶν ἀδελφία.

XXX. (25). PITTAKOS.

—<sup>x</sup> — — — — —

ὦνῆρ οὔτος ὁ μαϊόμενος τὸ μέγα κρέτος  
ὀντρίψει τάχα τὰν πόλιν· ἃ δ' ἔχεται ῥύπας.

XXXI. (93). THE ROCK OF TANTALOS.

Κεῖσθαι περ κεφάλας μέγας, ὦ Αἰσιμίδα, λίθος

XXXII. (57) IN VINO VERITAS.

—<sup>x</sup> — — — — —

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια,

XXVIII. κέρνατε Meister: κερῶτε A

XXIX. ἀργαλέον. δάμνησι. ἀμηχανία. ἀδελφεᾶ.

XXX. κρατος R1 ἀνατρεφεις I.V.

XXXI. παρ A.

XXXII. ἀληθεια

XXXIII. (59). "BUT LEFT THE THORN WT' ME."

~~~~~

Ἔμε δείλαν, ἔμε παίσαν κακοτάτων πεδέχουσιν.

XXXIV. (56). SERENADE.

&gt;|~~~~~

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

## ΣΑΠΦΩ

I. (1). TO APHRODITE.

1-3 ~~~~~

4 ~~~~~

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,  
 παῖ Δίος, δολόπλοκε, λίσσομαί σε,  
 μή μ' ἄσαισι μηδ' ὀνίαισι δάμνα,  
 πότνια, θυμόν·

5 ἄλλὰ τυτδ' ἔλθ', αἶ πότᾱ κατέρωτα  
 τᾶς ἑμας αὖδως αἰοῖσα πήλυι  
 ἔκλυες, πάτρος δὲ δόμον λίποισα  
 χρύσιον ἦλθες

ἄρμ' ὑπαφεύξαισα· κάλοι δέ σ' ἄγον  
 10 ὥκεες στρουῖθοι περὶ γᾶς μελαίνας  
 πύκνα δίνεντες πτέρ' ἀπ' ὠράνω αἶθε-  
 ρος διὰ μέσσω.

ALKAIOS—XXXIII. πᾶσαν Δ.

SAPPHO—I. I. v. l. ποικιλόθρον M Ἀφροδιτα DMAV. 6 αὖδως P; αὖδᾶς DM. πόλυ P; πήλαι L. 8. χρύσειον P. 9. υπασδεύξαισα L; ὑποξεύξαισα P. 11. δινῆντες P; δινῆντε V (a copy of L); δινεῦντες DM. ωρανῶ θερος L; αἰθέρος M.



- ὥς σε γὰρ *Φίδω*, βροχέως με φύνας  
οὐδεν ἔτ' εἴκει·  
ἀλλὰ καμ μὲν γλῶσσα *Φέαγε*, λέπτον δ'  
10 αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν,  
ὀππάτεσι δ' οὐδεν ὄρημ', ἐπιρρόμ-  
βεισι δ' ἄκοναι·  
ἀ δέ μ' ἰδρως κακχέεται, τρόμος δέ  
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας  
15 ἔμμι, τεθνάκην δ' ὀλίγω 'πιδεύην  
φαίνομαι ἄλλα.

## III. (3) INTER IGNES LUNA MINORES.

\**Ἀστερες* μὲν ἀμφὶ κάλαν σελάνναν  
ἄψ ἀπυκρύπτουσι φάεννον εἶδος,  
ὅπποτα πλήθοισα μάλιστα λάμπη  
γᾶν <ἐπὶ παῖσαν.>

## IV. (4). A GROTTTO.

ἀμφὶ δ' ὕδωρ  
<ὑψοθεν> ψύχρον κελάδαι δι' ὄσδων  
μαλίνων, αἰθυστομένων δὲ φύλλων  
κῶμα καταρρεῖ.

## V. (5). INVOCATION TO KYPRI8.

ἔλθε, *Κίπρι*,  
χρυσίαισιν ἐν κυλίκεσσιν ἄβρω8

SAPPHO—II. 7. ὥς γὰρ σίδω. 9. κᾶν. φαγε. 10. χρῶ 11. ὀππάτεσι ὄρημή. 13. ἐκαδε μ' ἰδρῶς ψυχρὸς κ' ἀκχέεται. 15 πιδεύ-  
σην. 16. ἀλλὰ παντόλμα τον ἐπεὶ καὶ πένητα οὐ θαυμάζεις

III. σελάνναν. ἀποκρύπτουσι φαεινόν. ὀπότ' ἄν.

V. 2. χρυσεῖαισιν Δ. αβροῖς Δ.

συμμεμείγμενον θαλίασι νέκταρ  
οἶνοχόεισα.

## VI. (11). SAPPHO'S GIRL FRIENDS.

τάδε νῦν ἐταίραις  
ταῖς ἑμαῖσι τέρπνα κάλως ἀείσω.

## VII. (16). THE DISMAY OF THE BIRDS.

Ταῖσιν <αὖ> ψαῖκρος μὲν ἔγεντο θῦμος,  
πῶρ δ' ἴισι τὰ πτέρεα.

## VIII. (23). THE HONEST THOUGHT FEARS NOT.

I, 2 >  $\dot{\text{—}} \sim$   $\dot{\text{—}} >$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \wedge$   
>  $\dot{\text{—}} \sim$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \sim$   
 $\sim \sim$   $\sim \sim$   $\sim \sim$   $\sim \sim$

Αἰ δ' ἦχες ἔσλων ἥμερον ἢ κάλων,  
καὶ μή τι φείπην γλῶσσ' ἐκίκα κάκον,  
αἰδώς κέ σ' οὐ κ(ατ)ῆχεν ὄππατ',  
ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.

## IX. (29). THE BRIDE.

>  $\dot{\text{—}} \sim$   $\dot{\text{—}} >$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \sim$   $\dot{\text{—}} \wedge$

στᾶθι κᾶντα, φίλος,  
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν.

3. συμμεμιγ. Sin. 4. οἶνοχοῦσα A.

VI. ἑμαῖς A.

VII. ψιχρὸς. ἐγένετο.

VIII. 1. ἐς ἐσθλῶν ἥμερον A. 2. τειπῆν γλῶσσαι κυκαῖ A.

3. κεν σε οἶκ εἶχεν A. ὄμματ' A. Neuw. δε κέν σ' οὐκ εἶχεν  
Athena κεν νῦν σ' οἶκ ἦχεν.

IX. ἀμπετασον A.



## X. (32). NON OMNIS MORIAR.

≡<sup>x</sup> ≡ — — — — —

Μνάσσεσθαί τινά φαμι καὶ ὕστερον ἀμμένων.

## XI. (33). ATTHIS.

Ἡράμαν μὲν ἔγω σέθεν, Ἄτθι, πάλαι πότα.

## XII. (34). ATTHIS.

Σμίκρα μοι πάις ἔμμεν' ἐφαίνεο κᾶχαρις.

## XIII. (42). LOVE THE STORM WIND.

Ἔρος δ' ἐτίναξ' ἔμαις  
φρένας ὥς ἄνεμος κατ' ὄρος δρίσιν ἐμπέσων.

## XIV. (101). BEAUTY AND GOODNESS.

Ὁ μὲν γὰρ κάλος, ὅσον ἰδὼν, πέλεται <κάλος>,  
ὁ δὲ κᾶγαθος αὐτίκα καὶ κάλος ἔσσεται.

## XV. (39). THE ANGEL OF THE SPRING.

Ἦρος ἄγγελος ἡμερόφωνος ἀήδων.

SAPPHO—X. μνάσασθαι.

XI. ἀτί σ. πόκα.

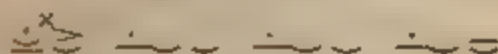
XII. ἔμμεναι. φαίνεο.

XIII. ἔρωσ ἐτίναξε τὰς.

XIV. 1. ὅσον ἰδεῖν. κάλος suppl. Herm., ἀγαθος Bergk.  
μόνον Hiller. 2. ἔσται.

XV. ἡμερ- Fick: ἡμερ-.

## XVL (40). LOVE'S ASSAULT.



Ἔρος δαυτέ μ' ὁ λυσιμέλῃς δόνει,  
γλυκύπικρον ἀμάχανον ὄρπετον.

## XVII (41). ATTHIS.

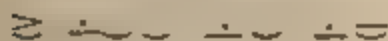
Ἄττι, σοὶ δ' ἔμεθεν μὲν ἀπήχθεο  
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

## XVIII. (51). A WEDDING FESTIVAL.

1-3  $\rightarrow \frac{1}{2} \rightarrow \frac{1}{2} \rightarrow \frac{1}{2} \rightarrow \frac{1}{2}$   
4  $\rightarrow \frac{1}{2} \rightarrow \frac{1}{2} \rightarrow \frac{1}{2} \rightarrow \frac{1}{2}$

Κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,  
Ἑρμας δ' ἔλεν ὄλπιν θέουσ' οἰοχόησαι.  
κῆνοι δ' ἄρα πάντες καρχήσιά <τ' ἦχον  
κῦλαιβον· ἀράσαντο δὲ πάμπαν ἔσλα  
τῷ γάμβρῳ.

## XIX. (52). DESERTED.



Δίδυκε μὲν ἂ σελάννα  
καὶ Πληϊάδες, μέσαι δὲ  
νύκτες, παρὰ δ' ἔρχετ' ὥρα,  
ἔγω δὲ μόνα κατεϋῶ.

XVIII. 2. δὲ ἔλων ACE. 3. ἔχον A. 4. καὶ θλείβον A.  
XIX. λαθροιδω.



## XXV. (69). A GIFTED SCHOLAR.

Οὐδ' ἴαν δοκίμοιμι προσίδουσιν φάος ἄλῳ  
 ἔσσεσθαι σοφίαν πάρθενον εἰς οὐδενά πω χρόνον  
 τοιαύταν.

## XXVI. (70). ANDROMEDA.

τίς δ' ἀγροῖωτίς <τοι> ἐπεμμένα  
 σπόλιν . . . θέλγει νόον . . . . .  
 οἷκ ἐπισταμένα τὰ φράκε' ἔλκην ἐπὶ τῶν σφίρων;

## XXVII. (72). SAPPHO'S TEMPERAMENT.

ἀλλὰ τις οὐκ ἔμμι παλιγκότων  
 ὄργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

## XXVIII. (73). "AGE AND YOUTH CANNOT LIVE TOGETHER."

|                  |       |       |       |
|------------------|-------|-------|-------|
| — <sup>x</sup> — | — — — | — — — |       |
| — — —            | — — — | — — — | — — ^ |
| — — —            | — — — | — — — | — — ^ |
| — — —            | — — — | — — — | — — ^ |

Ἄλλ' ἔων φίλος ἄμμιν  
 λέχος ἄρνευο νεώτερον·  
 οὐ γὰρ τλάτομ' ἔγω σιγού-  
 κην ἔοισα γεραιτέρα.

- 
- XXVI. 1. ἀγροῖωτίς C; ἀγροῖωτατον E; ἀγροῖωτειν Max.  
 2. σπολήν 3. βράκεια CE. ἔλκειν C  
 XXVII. 1. ἔμμι. 2. ὀργάνων. παμφρενα.  
 XXVIII. 1. ἄμιν. 3. ξυνοικεῖν 4. ἔσσα S; οὔσα AB.

## XXIX. (78). THE GODS LOVE FLOWERS.

Σι δὲ στεφάνοις, ὦ Δίκα, πέρθεσθ' ἐράταις φόβιαισιν,  
 ὄρπακας ἀνήτοιον συνέρραισ' ἀπάλαισι χέρσιν·  
 εὐάνθεα <μὲν> γὰρ πέλεται καὶ χάριτος μακαίραν  
 μᾶλλον προτέρην· ἀστεφανώτοισι δ' ἀπυστρέφονται.

## XXX. (80). WEALTH WITHOUT VIRTUE.

Ὁ πλοῦτος ἄνευ <τᾶς> ἀρέτας οὐκ ἀσίνης πάροικος.

## XXXI. (85). SAPPHO'S CHILD.

Ἔστι μοι κάλα πάις, χρυσίῳσιν ἀνθέμοισιν  
 ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα,  
 ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν

## XXXII. (90). I CANNOT MIND MY WHEEL.

1, 3      — — — — —      ' — —  
 2, 4      — — — — —      — — —

Γλύκεια μᾶτερ, οὔτοι  
 δύναμαι κρέκην τὸν ἴστον,  
 πόθῳ δάμεισα παῖδος  
 Φραδίαν δι' Ἀφροδίταν.

SAPPHO—XXIX. 1. ὦδ.κα Δ. παρθεσθ Δ. 2. ἀνήτοι Δ. ἀπαλλαγισή Δ. 3. χάριτες μάκαιρα Δ.

XXXI. 1. χρυσέοισιν. 2. ἐμφερῇ, Κλεῖς. 3. πᾶσαν.

XXXII. 1. γλυκῆα ΔΡ. 4. Φραδίαν Fick: βραδίαν.

## ΕΠΙΘΑΛΑΜΙΑ.

## XXXIII. (91). THE BRIDEGROOM.

5  
 — — — — —  
 — — — — —  
 — — — — —  
 — — — — —  
 — — — — —

Ὑψοι δὴ τὸ μέλαθρον  
 — Ὑμήναον —  
 αἰέρετε τέκτονες ἄνδρες·  
 — Ὑμήναον —

5 γάμβρος ἐσέρχεται ἴσος Ἄρειν,  
 ἄνδρος μεγάλῳ πόλῳ μείζων.

## XXXIV. (93). "FOR LOVE IS CROWNED WITH THE PRIME."

Οἷον τὸ γλυκέμαλον ἐρεύθεται ἄκρῳ ἐπ' ὄσδῳ,  
 ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπῃς,  
 οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπικέσθαι.

## XXXV. (94). THE UNPROFITABLE VIRGIN.

Οἷαν τὰν ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες  
 πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον αἶθος

XXXIII 3. αἰερετε c. b. εἰσέρχεται ἴσος Dem. R; ἐρχεται  
 ἴσος Herh 6. μεγάλοι πολλῶ Dem. R.

XXXIV. 3. ἐφικέσθαι.

XXXV. 1. τῇ. οἰρεσι. 2. καταστείβοισι.



## XXXVI. (95). VESPER.

Γέσπερε, πάντα φέρων, ὅσα φαίνολις ἐσκέδασ' αὔωσ,  
 φέρεις οἶν, φέρες αἶγα, φέρεις ἄπυ μᾶτερι παῖδα.

## XXXVII. (98). THE DOORTENDER.

ἰχ — — — — —

Θυρώρῳ πόδες ἐπτορόγυιοι,  
 τὰ δὲ σάμβαλα πεντεβόεια,  
 πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

## XXXVIII. (99). THE BRIDAL DAY.

— — — — —

Ὅλβιε γάμβρε, σοὶ μὲν  
 δὴ γάμος, ὥς ἄραο,  
 ἐκτετέλεσθ', ἔχης δὲ  
 πάρθενον, ἂν ἄραο.

## XXXIX. (104). THE BRIDEGROOM.

ἰχ — — — — —

Τίψ σ', ὦ φίλε γάμβρε, κάλως ἐικάσδω;  
 ὄρπακι Φραδίνῳ σε μάλιστ' ἐικάσδω.

SAPPHO—XXXVI. 1. φέσπερε Et. Gud. 2. φέρεις οἶον φέρεις,  
 οἶνον φέρεις, αἶγα φέρεις ἄποιον μητέρι π. Vetus Et. Mag.; φέρεις  
 οἶνον, φέρεις αἶγα, φέρεις ματέρι π. Dem.

XXXVII. 1. θυρωρῷ Δ. ἐπταθορρόγυιοι ΔCF; ἐπταθόργυιοι M.  
 2. πεντεβόηα ΔCF; πενταβόεια M.

XXXIX. τίω . βραδίνῳ.

## XL. (109). VIRGINITY.

— — — — —  
— — — — —

- A. Παρθενία, παρθενία, ποῖ με λίποις' ἀποίχῃ;  
B. Οὔκετι εἴξω, <οὔκετι εἴξω> πρὸς σ', οὔκετι εἴξω.

## XLI. (136). TEARS AND THE MUSE.

— — — — —  
— — — — —

Οὐ γὰρ οἰκία ἐν μοισσοπόλῳ θέμις  
θρῆνον ἔμμεναι· οὐκ ἄμμι πρέπει τάδε.

## XLII. TO HER BROTHER CHARAXOS.

[Κύπρι καὶ] Νηρηΐδες, ἀβλάβη[ν μοι]  
[τὸν κασι]γνητον δότε τι εἶδ' ἵκεσθαι,  
[κῶστα F] ᾧ θίμψ κε θέλῃ γένεσθαι  
[ταῦτα τε]λέσθην,

- 5 [οὔστα δὲ πρ]όσθ', ἄμβροτε, πάντα λῦσα[ι,  
[ὥς φίλοις]ι Φοῖσι χάραν γένεσθαι,  
[κῶνίαν εἰ]λθροισι· γένοιτο δ' ἄμμι  
[μήποτα μ]ήδεις.

- [τὰν κασιγ]νήταν δὲ θέλοι πόησθαι  
10 [ἐμμοροι] τίμας· [ὄν]ίαν δὲ λίγραν  
[ἐκλάθουτ',] ὅτοισι [πάρ]οιθ' ἀχεύων  
[κᾶμον ἐδά]μνα

XL. 1. λιπούσα οἴχῃ. 2. οὐκ ἔτι ἤξω πρὸς σε, οὐκ ἔτι ἤξω.

XLI. 1. οὐ γ. θέμις ἐν μοισσοπόλῳ οἰκίᾳ; μοισσοπόλῳ Schneid.  
2. εἶναι.

XLII. 1. K. καὶ Farle. μοι Wilam. 2. τὸν Wilam. τούτῳ.  
5. λῦσα Wilam. 9. τὰν Wilam. 10. ἐμμορον Wilam.

- [κῆρ, ὀνείδισ]μ' εἰσαΐων, τό κ' ἐν χρῶ  
 [κέρρον ἦλ]λ' ἐπ' ἀγ[λαί]α πολίταν,  
 15 [καὶ βρόχῳ ζ]άλειπ[ον ὁ]νῆκε δαῦτ' οὐ-  
 [δεν διὰ μά]κρω.

(Four mutilated verses.)

### ERINNA

ΗΛΑΚΑΤΗ.

#### I. (2). GRAY HAIRS.

Παυρολόγοι πολιαί, ταὶ γήραος ἄνθεα θνατοῖς.

#### II. (3). SILENCE IN HADES.

Τουτόθεν εἰς 'Αΐδαν κενεὰ διανήχεται ἀχώ,  
 σιγῇ δ' ἐν νεκύεσσι τὸ δὲ σκότος ὅσσε κατέρρει.

### STESICHOROS.

ΓΗΡΤΟΝΗΙΣ.

#### I. (5). THE TARTESSOS.

— — — — —  
 — — — — —  
 — — — — —

σχεδὸν ἀντιπέρας κλεινᾶς Ἐρυθείας,  
 Ταρτησσοῦ ποταμοῦ παρὰ παγὰς ἀπείρονας ἀργυρο-  
 ἐν κευθμῶνι πέτρας [ρίζους,

SAPPHO—XLII. 15. οὐδεν Smyth.

ERINNA—I. πολιοὶ τὰς γήρας.

II. τοῦτό κεν.

STESICHOROS—I. Ἐρυθείας, κευθμώνων.

## II. (7). HERAKLES AND PHOLOS.

$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

Σκίψιον δὲ λαβὼν δέπας ἔμμετρον ὥς τριλάγυνον  
πῖ ἐπισχόμενος, τό ῥά οἱ παρέθηκε Φόλος κεράσας.

### III. (8). HELIOS' CUP

一  
 二  
 三  
 四  
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 七  
 八  
 九  
 十  
 十一  
 十二  
 十三  
 十四  
 十五  
 十六  
 十七  
 十八  
 十九  
 二十  
 二十一  
 二十二  
 二十三  
 二十四  
 二十五  
 二十六  
 二十七  
 二十八  
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 九十七  
 九十八  
 九十九  
 一百

Ἄελιος δ' Ὑπεριονίδας δέπας ἑσκατέβαινεν  
 χρίσειν, ὕφρα δὲ Ὀκεανοῖο περάσας  
 ἀφίκοιθ' ἱερᾶς ποτὶ βένθεα νυκτὸς ἑρεμνᾶς  
 ποτὶ ματέρα κοιριδίαν τ' ἄλοχον παίδας τε φίλους·  
 5 ὃ δ' ἐς ἄλσος ἔβα δάφναισι κατὰσκιον  
 ποσσὶ πάϊς Διός.

ΙΑΙΟΤ ΠΕΡΣΙΣ.  
 IV. (18). ΕΡΕΙΟΣ.

$$\frac{1}{\sqrt{\pi}} \left( \frac{1}{x} + \frac{1}{x^2} + \frac{1}{x^3} + \dots \right) = \frac{1}{\sqrt{\pi}} \sum_{n=0}^{\infty} \frac{1}{x^{n+1}}$$

Ῥικτιρε γὰρ αὐτὸν ὕδωρ αἰεὶ φορέοντα Διὸς κοῦρα  
βασιλεῦσιν.

II.  $\pi^0 \rightarrow \pi^+ \pi^-$  A.

III. 1. ἄλιος A. 3. ἀφίκτηθ' A. 4. παῖδας A. 6. παῖς A.

IV.  $\psi\kappa\tau\iota\sigma\epsilon$  Smyth:  $\psi\kappa\tau\epsilon\iota\sigma\epsilon$  A. del A.







**PADINA.**

## XII. (44). INVOCATION TO THE MUSE.

$\omega$ :  $\frac{1}{\sqrt{2}}$ ,  $\frac{1}{\sqrt{6}}$ ,  $\frac{1}{\sqrt{6}}$ ,  $\frac{1}{\sqrt{6}}$ ,  $\frac{1}{\sqrt{6}}$

Ἄγε Μοῦσα λίγει', ἄρξον ἀοιδᾶς ἐρατωνύμου  
Σαμίων περὶ παίδων ἐρατᾶ φθεγγομένα λύρα.

**ΕΞ ΑΔΗΛΩΝ ΕΙΔΩΝ.**

### XIII. (50). APOLLO AND HADES.

$\begin{array}{ccccccc} & & \cdot & \cdot & \cdot & ) & ) \\ \cdot & - & ) & - & ) & \cdot & - \\ \cdot & - & ) & - & ) & \cdot & - \\ & & & & & \cdot & - \end{array}$

μάλα τοι \*μάλιστα  
 παιγμοσύνας <τε> φιλεῖ μολπάς τ' Ἀπόλλων·  
 κάδεα δὲ στοναχάς τ' Αἶδας ἔλαχεν.

**XIV. (51). FOR THE DEAD NO TEARS.**

**Ἀτελέστατα γὰρ καὶ ἀμάχανα τοὺς θανόντας  
κλαίειν.**

**XV. (52). NO REGARD FOR THE DEAD.**

$\cup$ ,  $\cap$ ,  $\setminus$ ,  $\times$ ,  $\subseteq$ ,  $\subset$ ,  $\supseteq$ ,  $\supset$ ,  $\equiv$

Θανόντος ἀνδρὸς πᾶς' ἀπόλλυται ποτ' ἀνθρώπων χάρις.

STESICHOROS—XII. λιγεία . έρατῶν ὕμνους.



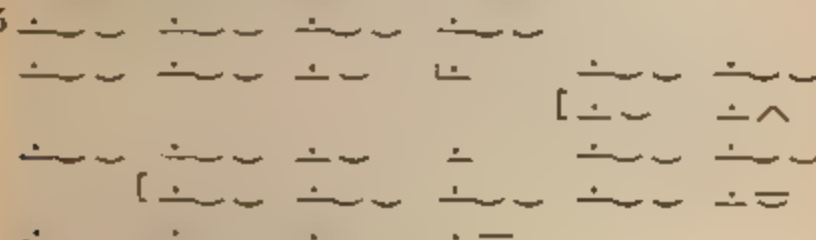
**XIII. 3. κήδεά τε.**

#### XIV. ἀμήχανα.

XV. *δλυτ' ἀνθρ. vulg.; πᾶσα πολιὰ ποτ' ἀνθρ. Vind.*

## IBYKOS.

## I. (1). SPRING-TIDE AND LOVE.

1-3   
  
 5, 6 

\*Ηρι μὲν αἶ τε Κυδώνναι στρ.  
 μαλίδες ἀρδόμεναι ῥοᾶν  
 ἐκ ποταμῶν, ἵνα παρθένων  
 κᾶπος ἀκήρατος, αἶ τ' οἶνανθίδες  
 5 αἰζόμεναι σκιεροῖσιν ὑφ' ἔρνεσιν  
 οἶναρέοις θαλέθοισιν· ἐμοὶ δ' ἔρος  
 οἰδεμίαν κατάκοιτος ὦραν, ἃθ' ὑπὸ στεροπᾶς φλέγων  
 Ορηϊκίος βορέας, αἴσσω παρὰ Κίπριδος ἀζαλέαις μα-  
 νίαισιν ἐρεμνὸς ἀθαμβήης  
 ἐγκρατέως πεδόθεν τινάσσει  
 10 ἀμετέρας φρένας. ἀντ.

## II. (2). LOVE IN OLD AGE.



IBYKOS. I. 2. μολιδες A. ῥοάν A. 4 κῆπος A. οἶνανθίδος A.  
 7. κατάλητος. κατακῆλος Knibcl. ἃθ': τε A. 8. Ορηϊκοῖς A.  
 ἀθαμβησεν κραταιῶς A. 9. παῖδ' ὅθεν φυλάσσει A; τινάσσει  
 Naeke; θαλάσσει Schoemann. 10. ἡμετέρας.



## VL (6). FLORAL OFFERINGS.

— — — — —  
— — — — —

Μίρτα τε καὶ ἰα καὶ ἑλίχρυσος  
μᾶλά τε καὶ ῥόδα καὶ τέρπεινα δάφνα

## VII. (7). THE DAWN.

— — — — —

Τᾶμος ἄνπνος κλυτὸς ὄρθρος ἐγείρῃσιν ἀηδόνας.

## VIII. (9). KASSANDRA.

— — — — —  
— — — — —

Γλαυκώπιδα Κασσάνδραν,  
ἐρισιπλόκαμον κοῖραν Πριάμου φᾶμις ἔχῃσι βροτῶν.

## IX. (16). THE MOLIONES.

— — — — —  
— — — — —  
— — — — —  
— — — — —  
5 — — — — —

Τούς τε λευκίππους κόρους  
τέκνα Μολιόνας κτάνον,  
ἄλικας ἰσοπάλοις, ἐνιγνίους,  
ἄμφοτέροις γεγαῶτας ἐν ὤῳ  
5 ἄργυρέφ.

VI. τέρπεινα δάφνα, A.

VIII. κόρην A; κόραν CD. πριάμου AB; πριάμοιο CD. ἔχῃσι.

IX. 1. κοῖρους 3. ἰσοκεφάλους. ἐνιγνίους.



**ANAKREON.**

I. (1). ΕΙΣ ΑΡΤΕΜΙΝ.

|  |  |  |  |
|--|--|--|--|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

5 Γοννοῦμαι σ', ἐλαφιβόλε,  
 ξανθὴ παῖ Διός, ἀγρίων  
 δέσποιν' Ἄρτεμι θηρῶν·  
 ἧ κου νῦν ἐπὶ Ληθαίου  
 δίνῃσι θρασυκαρδίων  
 ἀνδρῶν ἐσκατορᾶς πόλιν  
 χαίρουσ'· οὐ γὰρ ἀνημέρους  
 ποιμαίνεις πολιήτας.

Π. (2). ΕΙΣ ΔΙΟΝΤΕΣΟΝ

ὦ ἄναξ, ᾗ δαμάλης Ἔρως  
 καὶ Νύμφαι κυανώπιδες  
 πορφυρῇ τ' Ἀφροδίτῃ  
 συμπαίζουσιν, ἐπιστρέφει δ'  
 ὑψηλῶν κορυφὰς ὀρέων,  
 γουνούμαί σε· σὺ δ' εὐμεινῆς  
 ἔλθ' ἡμῖν, κεχαρισμένης δ'  
 εὐχολῆς ἐπακούειν.  
 Κλειβούλῳ δ' ἀγαθὺς γενεῦ  
 σύμβουλος· τὸν ἐμὸν δ' ἔρωτ',  
 ὦ Δεῦτε, δέχεσθαι.

## III. (3). KLEUBULOS.

Κλευβούλου μὲν ἔγωγ' ἐρέω,  
 Κλευβούλῳ δ' ἐπιμαίνομαι,  
 Κλεύβουλον δὲ διοσκέω.

## IV. (4). LOVE UNHEEDED.

ὦ παῖ παρθένιον βλέπων,  
 δίξημαί σε, σὺ δ' οὐ κοῖς,  
 οὐκ εἰδώς, ὅτε τῆς ἐμῆς  
 ψυχῆς ἥνιοχεύεις.

## V. (7). A STORM.

Μεῖς μὲν δὴ Ποσιδηῶν  
 ἔστηκεν, νεφέλαι δ' ὕδει  
 <βρίθονται>, βαρὺ δ' ἄγριοι  
 χειμῶνες παταγεῦσιν.

## VI. (8). MODERATION IN DESIRE.

Ἐγωγ' οὐτ' ἂν Ἀμαλθείης  
 βουλοίμην κέρας οὐτ' ἔτεα  
 πεντήκοντά τε κακάτῳ  
 Ταρτηροῦ βασιλεῦσαι.

## VII. (14). A LESBIAN LOVE.

Σφαίρῃ δηῦτέ με πορφυρῇ  
 βάλλων χρυσοκόμης Ἔρως

ANAKREON—III. 1. ἐρώ. 3. διοσκέω OD.

IV. 2. οὐ καίεις Δ; οὐκ αἰεῖς E.

VI. 1. ἐγώ τ' ἂν οὐτ'. Ἀμαλθείης. 2. οὔτε τὰ. 3. καὶ ἑκατόν.

VII. 1. δεῦτε Δ. πορφυρεῖ Δ.



νήνι ποικιλοσαμβάλῃ  
 συμπαίζειν προκαλεῖται·  
 5 ἢ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου  
 Λέσβου, τὴν μὲν ἐμὴν κόμην,  
 λευκὴ γάρ, καταμέμφεται,  
 πρὸς δ' ἄλλην τινὰ χύσκει.

VIII. (17). WEIN WEIB UND GESANG.

Ἡρίστησα μὲν ἱτρίου λεπτοῦ μικρὸν ἀποκλᾶς,  
 οἴνου δ' ἐξέπιον κύδον, νῦν δ' ἄβρῳς ἐρόεσσαν  
 ψάλλω πηκτίδα τῇ φίλῃ κωμάζων παῖδ' ἄβρῳ.

IX. (19). THE LEUKADIAN CLIFF.

Ἀρθεὶς δηῦτ' ἀπὸ Λευκάδος  
 πέτρης ἐς πολὺν κῆμα κολυμβῶ μεθύων ἔρωτι.

X. (20). THE DELIGHTS OF YOUTH.

τίς ἐρασμὴν  
 τρέψας θυμὸν ἐς ἡβὴν τερένων ἡμιόπων ἱπ' αὐλῶν  
 ὀρχεῖται;

XL (21). ARTEMON.

1,2,8,10  
 4, 5, 7  
 3,6,9,12

VII. 3. ποικίλος λαμβάνω A. 4. ἀπευκτικοῦ A.

VIII. 3. παιδί.

X. θρέψας. ἐσέβην τέρεν ὡς ἡμίονον.

- Πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,  
 καὶ ξυλίνους ἀστραγάλους ἐν ὧσὶ καὶ ψιλὸν περὶ  
 πλευρῇσι <δέρριον> βοός,  
 νεόπλουτον εἴλυμα κακῆς ἀσπίδος, ἀρτοπώλισιν  
 5 κάθελοπόροισιν ὁμιλέων ὁ ποιηρὸς Ἀρτέμων,  
 κίβδηλον εὐρίσκων βίον,  
 πολλὰ μὲν ἐν δουρὶ δεθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ,  
 πολλὰ δὲ νῶτον σκυτίνῃ μᾶστιγι θωμιχθεὶς, κόμην  
 πώγωνά τ' ἐκτετιλμένος·  
 10 νῦν δ' ἐπιβαίνει σατινέων χρύσεα φορέων καθέρματα,  
 παῖς Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ  
 γυναιξὶν αὐτῶς <ἐμφερής>.

XII. (24, 25). EROS FLIES FROM THE AGED.

Ἄναπέτομαι δὴ πρὸς Ὀλυμπον πτερύγεσσι κούφαις  
 διὰ τὸν Ἔρωτ'· οὐ γὰρ ἐμοὶ <παῖς> ἐθέλει συνηβᾶν.

(Ἔρως) ὅς μ' ἐσιδὼν γένειον  
 ὑποπόλιον χρυσοφαέννων πτερύγων ἀήταις  
 παραπέτεται.

XIII. (28). RELICTA NON BENE PARMULA.

Ἀσπίδα ῥίψας ποταμοῦ καλλιρόου παρ' ὄχθας.

ANAKREON -XI. 5. καὶ ἐθ. Δκ. ὁ ποιηρὸς ὁ Α. 7. τιθεὶς Α. 8. δ' ἐν ὧτω σκυτίνω Α. 10. φαρέων Α. 11. παῖς Α. 13. αὐτῶς.  
 XII. 2. θέλει. 4. ἀετοῖς.  
 XIII. ρίψας Β. ποταμὸν Α. ἱλλεροῦ with κα superscr. over  
 ἱλ Α. παρ' ὄχθας: τροχοῦς ΔΒ.

## XIV. (41). MEGISTES.

<O> Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες ἐπεὶ τε  
 στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιθεῖα.

### XV. (42). THE PROPER MIXTURE.

Καθαρὴ δ' ἐν κελεύβη πέντε <τε> καὶ τρεῖς ἀναχέισθω.

## XVI. (43). OLD AGE AND DEATH.

1, 2, 4, 5    $\cup$     $\frac{1}{2}$     $\cup$     $\frac{1}{3}$     $\cup$     $\frac{1}{4}$     $\cup$     $\frac{1}{5}$     $\cup$     $\frac{1}{6}$     $\cup$     $\frac{1}{7}$     $\cup$     $\frac{1}{8}$     $\cup$     $\frac{1}{9}$     $\cup$     $\frac{1}{10}$     $\cup$     $\frac{1}{11}$     $\cup$     $\frac{1}{12}$     $\cup$     $\frac{1}{13}$     $\cup$     $\frac{1}{14}$     $\cup$     $\frac{1}{15}$     $\cup$     $\frac{1}{16}$     $\cup$     $\frac{1}{17}$     $\cup$     $\frac{1}{18}$     $\cup$     $\frac{1}{19}$     $\cup$     $\frac{1}{20}$     $\cup$     $\frac{1}{21}$     $\cup$     $\frac{1}{22}$     $\cup$     $\frac{1}{23}$     $\cup$     $\frac{1}{24}$     $\cup$     $\frac{1}{25}$     $\cup$     $\frac{1}{26}$     $\cup$     $\frac{1}{27}$     $\cup$     $\frac{1}{28}$     $\cup$     $\frac{1}{29}$     $\cup$     $\frac{1}{30}$     $\cup$     $\frac{1}{31}$     $\cup$     $\frac{1}{32}$     $\cup$     $\frac{1}{33}$     $\cup$     $\frac{1}{34}$     $\cup$     $\frac{1}{35}$     $\cup$     $\frac{1}{36}$     $\cup$     $\frac{1}{37}$     $\cup$     $\frac{1}{38}$     $\cup$     $\frac{1}{39}$     $\cup$     $\frac{1}{40}$     $\cup$     $\frac{1}{41}$     $\cup$     $\frac{1}{42}$     $\cup$     $\frac{1}{43}$     $\cup$     $\frac{1}{44}$     $\cup$     $\frac{1}{45}$     $\cup$     $\frac{1}{46}$     $\cup$     $\frac{1}{47}$     $\cup$     $\frac{1}{48}$     $\cup$     $\frac{1}{49}$     $\cup$     $\frac{1}{50}$     $\cup$     $\frac{1}{51}$     $\cup$     $\frac{1}{52}$     $\cup$     $\frac{1}{53}$     $\cup$     $\frac{1}{54}$     $\cup$     $\frac{1}{55}$     $\cup$     $\frac{1}{56}$     $\cup$     $\frac{1}{57}$     $\cup$     $\frac{1}{58}$     $\cup$     $\frac{1}{59}$     $\cup$     $\frac{1}{60}$     $\cup$     $\frac{1}{61}$     $\cup$     $\frac{1}{62}$     $\cup$     $\frac{1}{63}$     $\cup$     $\frac{1}{64}$     $\cup$     $\frac{1}{65}$     $\cup$     $\frac{1}{66}$     $\cup$     $\frac{1}{67}$     $\cup$     $\frac{1}{68}$     $\cup$     $\frac{1}{69}$     $\cup$     $\frac{1}{70}$     $\cup$     $\frac{1}{71}$     $\cup$     $\frac{1}{72}$     $\cup$     $\frac{1}{73}$     $\cup$     $\frac{1}{74}$     $\cup$     $\frac{1}{75}$     $\cup$     $\frac{1}{76}$     $\cup$     $\frac{1}{77}$     $\cup$     $\frac{1}{78}$     $\cup$     $\frac{1}{79}$     $\cup$     $\frac{1}{80}$     $\cup$     $\frac{1}{81}$     $\cup$     $\frac{1}{82}$     $\cup$     $\frac{1}{83}$     $\cup$     $\frac{1}{84}$     $\cup$     $\frac{1}{85}$     $\cup$     $\frac{1}{86}$     $\cup$     $\frac{1}{87}$     $\cup$     $\frac{1}{88}$     $\cup$     $\frac{1}{89}$     $\cup$     $\frac{1}{90}$     $\cup$     $\frac{1}{91}$     $\cup$     $\frac{1}{92}$     $\cup$     $\frac{1}{93}$     $\cup$     $\frac{1}{94}$     $\cup$     $\frac{1}{95}$     $\cup$     $\frac{1}{96}$     $\cup$     $\frac{1}{97}$     $\cup$     $\frac{1}{98}$     $\cup$     $\frac{1}{99}$     $\cup$     $\frac{1}{100}$     $\cup$     $\frac{1}{101}$     $\cup$     $\frac{1}{102}$     $\cup$     $\frac{1}{103}$     $\cup$     $\frac{1}{104}$     $\cup$     $\frac{1}{105}$     $\cup$     $\frac{1}{106}$     $\cup$     $\frac{1}{107}$     $\cup$     $\frac{1}{108}$     $\cup$     $\frac{1}{109}$     $\cup$     $\frac{1}{110}$     $\cup$     $\frac{1}{111}$     $\cup$     $\frac{1}{112}$     $\cup$     $\frac{1}{113}$     $\cup$     $\frac{1}{114}$     $\cup$     $\frac{1}{115}$     $\cup$     $\frac{1}{116}$     $\cup$     $\frac{1}{117}$     $\cup$     $\frac{1}{118}$     $\cup$     $\frac{1}{119}$     $\cup$     $\frac{1}{120}$     $\cup$     $\frac{1}{121}$     $\cup$     $\frac{1}{122}$     $\cup$     $\frac{1}{123}$     $\cup$     $\frac{1}{124}$     $\cup$     $\frac{1}{125}$     $\cup$     $\frac{1}{126}$     $\cup$     $\frac{1}{127}$     $\cup$     $\frac{1}{128}$     $\cup$     $\frac{1}{129}$     $\cup$     $\frac{1}{130}$     $\cup$     $\frac{1}{131}$     $\cup$     $\frac{1}{132}$     $\cup$     $\frac{1}{133}$     $\cup$     $\frac{1}{134}$     $\cup$     $\frac{1}{135}$     $\cup$     $\frac{1}{136}$     $\cup$     $\frac{1}{137}$     $\cup$     $\frac{1}{138}$     $\cup$     $\frac{1}{139}$     $\cup$     $\frac{1}{140}$     $\cup$     $\frac{1}{141}$     $\cup$     $\frac{1}{142}$     $\cup$     $\frac{1}{143}$     $\cup$     $\frac{1}{144}$     $\cup$     $\frac{1}{145}$     $\cup$     $\frac{1}{146}$     $\cup$     $\frac{1}{147}$     $\cup$     $\frac{1}{148}$     $\cup$     $\frac{1}{149}$     $\cup$     $\frac{1}{150}$     $\cup$     $\frac{1}{151}$     $\cup$     $\frac{1}{152}$     $\cup$     $\frac{1}{153}$     $\cup$     $\frac{1}{154}$     $\cup$     $\frac{1}{155}$     $\cup$     $\frac{1}{156}$     $\cup$     $\frac{1}{157}$     $\cup$     $\frac{1}{158}$     $\cup$     $\frac{1}{159}$     $\cup$     $\frac{1}{160}$     $\cup$     $\frac{1}{161}$     $\cup$     $\frac{1}{162}$     $\cup$     $\frac{1}{163}$     $\cup$     $\frac{1}{164}$     $\cup$     $\frac{1}{165}$     $\cup$     $\frac{1}{166}$     $\cup$     $\frac{1}{167}$     $\cup$     $\frac{1}{168}$     $\cup$     $\frac{1}{169}$     $\cup$     $\frac{1}{170}$     $\cup$     $\frac{1}{171}$     $\cup$     $\frac{1}{172}$     $\cup$     $\frac{1}{173}$     $\cup$     $\frac{1}{174}$     $\cup$     $\frac{1}{175}$     $\cup$     $\frac{1}{176}$     $\cup$     $\frac{1}{177}$     $\cup$     $\frac{1}{178}$     $\cup$     $\frac{1}{179}$     $\cup$     $\frac{1}{180}$     $\cup$     $\frac{1}{181}$     $\cup$     $\frac{1}{182}$     $\cup$     $\frac{1}{183}$     $\cup$     $\frac{1}{184}$     $\cup$     $\frac{1}{185}$     $\cup$     $\frac{1}{186}$     $\cup$     $\frac{1}{187}$     $\cup$     $\frac{1}{188}$     $\cup$     $\frac{1}{189}$     $\cup$     $\frac{1}{190}$     $\cup$     $\frac{1}{191}$     $\cup$    <

Πολιοὶ μὲν ἡμῖν ἤδη κρόταφοι κάρη τε λευκόν,  
 χαρίεσσα δ' οὐκέτ' ἤβη πάρα, γηραλέοι δ' ὀδόντες.  
 γλικοροῦ δ' οὐκέτι πολλὰς βιότου χρόνος λείλειπται·  
 διὰ ταῖτ' ἀνασταλύξω θαμὰ Τάρταρον δεδοικώς.  
 5 Ἀΐδω γάρ ἐστι δεινὸς μυχός, ἀργαλῇ δ' ἐς αὐτὸν  
 κάθοδος· καὶ γὰρ ἐτοιμον καταβάντι μὴ ἀναβῆναι.

## XVII. (45). THE POET'S CHARM.

Ἐμὲ γὰρ λόγων <μελέων τ> εἵνεκα παῖδες ἂν φιλοῖεν·  
χαρίεντα μὲν γὰρ ᾄδω, χαρίεντα δ' οὔδα λέξαι.

## XVIII (46). THE DICE OF EROS.

Ἀστραγίλαι δ' Ἐρωτός εἰσιν μαρίαί τε καὶ κυδοιμοί.

XVI. 1. ἡμῶν. 2. οὐκ ἐθ'. 6. ἔτοιμον.

XVIII. εἶσι, κινδολμοιο.

## XIX. (47). EROS THE SMITH.

Μεγάλῳ δὴντέ μ' Ἔρως ἔκοψεν ὥστε χαλκεὺς  
πελέκει, χιμερὶν δ' ἔλουπεν ἐν χαράδρῃ.

## XX. (50). DEATH FREES FROM PAIN.

Ἄπο μοι θανεῖν γένοιτ' οὐ γὰρ ἂν ἄλλη  
λύσις ἐκ πόνων γένοιτ' οὐδ' αὐὰ τῶνδε.

## XXI. (51). THE DESERTED FAWN.

Ἀγανῶς οἰά τε νεβρὸν νεοθηλέα  
 γυλαθηνόν, ὅστ' ἐν ὕλῃ κεροέεσσης  
 ἀπολειφθεῖς ὑπὸ μητρὸς ἐπτοίηθη

## XXII. (54). THE FESTIVAL OF DIONYSOS.

Ἐπὶ δ' ὀφρύσιν σελίνων στεφανίσκους  
θέμενοι θάλειαν ὀρτὴν ἀγάγωμεν  
Διονύσω.

## XXIII (62). EROS THE BOXER.

Φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ,  
 φέρε <δ'> ἀνθεμοῦντας ἡμῖν  
 στεφάνους, ἔναικον, ὥς διῇ  
 πρὸς Ἑρωτα πυκταλίξω.

ANAKREON—XXI 3. ὑπολ- v.l. ἀπό v.l.

XXII. *εορτήν*, perhaps with synizesis.

XXIII. 2. ἀνθεμύντας ἡμῖν. 3. δὴ Orion; μὴ Athen. CE.



## XXVII. (75). A COY MAIDEN.

$\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

Πῶλε Θρηκίη, τί δή με λοξὸν ὄμμασιν βλέπουσα  
νηλεῶς φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν;

ἴσθι τοι, καλῶς μὲν ἂν τοι τὸν χαλινδὸν ἐμβάλοιμι,  
ἡνίας δ' ἔχων στρέφοιμί <σ'> ἀμφὶ τέρματα δρόμου.

5 νῦν δὲ λειμῶνάς τε βόσκειαι κοῦφά τε σκιρτῶσα παίζεις·  
δεξιὸν γὰρ ἵπποσεῖρην οὐκ ἔχεις ἐπεμβάτην.

## XXVIII. (76). AN OLD MAN'S LOVE.

Κλυθί μεν γέροντος, εὐέθειρα χρυσόπεπλε κούρη.

## XXIX. (86). THE EFFEMINATE MAN.

$> \dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $> \dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

Καὶ θάλαμος, ἐν τῷ κείνος οὐκ ἔγημεν, ἀλλ' ἐγήματο.

## XXX. (89). LOVE UNDER CONTROL.

$\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $> \dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

Ἐρέω τε δηῦτε κοῦκ ἐρέω  
καὶ μαίνομαι κοῦ μαίνομαι.

ANAKREON—XXVII. 2. δοκέεις. 6. ἵπποπείρην . οὐχ ἔξεις.

XXVIII. v.l. εὐέθειρε Schol. κούρα.

XXIX. ῥ.

XXX. ἐρώ.

## LASOS.

ΤΜΝΟΣ ΕΙΣ ΤΗΝ ΕΡΜΙΟΝΙ ΔΗΜΗΤΡΑ.

. . . . .  
 . . . . .  
 . . . . .

Δάματρα μέλπω κόραν τε Κλιμένοι' ἄλοχον  
 Μελίβοιαν ὕμνων ἀναγνέων  
 Αἰολίδ' ἄμα βαρίβρομον ἁρμονίαν.

## TELESILLA.

> . . . . .

"Αδ' Ἀρτεμις, ὦ κόραι,  
 φεύγουσα τὸν Ἀλφεόν.

## SIMONIDES.

ΕΓΚΩΜΙΑ.

I (4). ΕΙΣ ΤΟΤΕ ΕΝ ΘΕΡΜΟΠΥΛΑΙΣ ΘΑΝΟΝΤΑΣ.

. . . . .  
 . . . . .  
 > . . . . .  
 . . . . .  
 5 . . . . .  
 > . . . . .  
 . . . . .  
 . . . . .  
 . . . . .

Τῶν ἐν Θερμοπύλαισι θανόντων  
 εὐκλεῆς μὲν ἂ τύχα, καλὸς δ' ὁ πότμος,





κακὸς δ', εἰ κακῶς <τι>

καὶ τὸ πλεῖστον ἄριστοι, τοῖς θεοῖ φιλέωντι.

10 τοῖνεκεν οἵ ποτ' ἐγὼ τὸ μὴ γενέσθαι δυνατὸν στρ. γ.  
διζήμενος κενεὰν ἐς ἄπρακτον ἐλπίδα μοῖραν

αἰῶνος βαλέω,

πανάμωμον ἄνθρωπον, εὐρύνεδος ὅσοι καρπὸν

αἰνύμεθα χθονός·

ἐπὶ τ' ὕμιν εὐρὺν ἀπαγγελέω.

πάντας δ' ἐπαίνημι καὶ φιλέω,

15 ἐκὼν ὅστις ἔρδῃ

μηδὲν αἰσχρόν· ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

. . . . . στρ. δ.

. . . . . ἔξαρκεῖ γ' ἐμοί,

ὅς ἂν ᾗ κακὸς μηδ' ἄγαν ἀπάλαμνος, εἰδώς γ'

ὄνασίπολιν δίκαν,

ἰγυῖς ἀνὴρ· οἷοέ μιν ἐγὼ

20 μωμήσομαι· τῶν γὰρ ἀλιθίων

ἀπείριων γενέθλα.

πάντα τοι καλὰ, τοῖσί τ' αἰσχρὰ μὴ μέμικται.

#### ΕΠΙΝΙΚΟΙ.

#### III. (7). VICTORIOUS MULES.

— — — — —

Χαίρετ' ἀελλοπόδων θίγατρες ἵππων.

Π. 9. ἐπὶ πλεῖστον δὲ καί. 13. ἔπειθ' ὑμῖν. 16. ἀνάγκη. 18. δε μὴ κακὸς ᾗ. γε ὀνήσει πόλιν. 19. οὐ μὴ ἐγώ. 20. ἡλιθίων. 21. γένεθλα. 22. μεμικται Smyth.



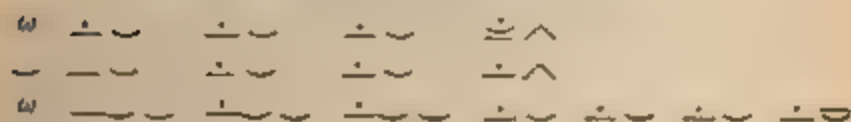
## VII. (18). THE PELEIADES.



Δίδωσι δ' εὖχος Ἑρμῆς ἐναγώνιος,  
 Μαιάδος οὐρέας ἑλικοβλεφάρου παῖς· ἔτικτε δ' Ἄτλας  
 ἑπτὰ ἰοπλοκάμων φιλᾶν θυγατρῶν τάν γ' ἔξοχον εἶδος,  
 ταῖ καλέονται Πελειάδες οὐράνιαι.

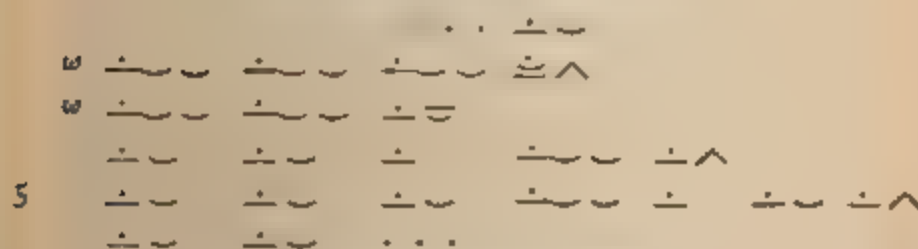
## ΤΠΟΡΧΗΜΑΤΑ.

## VIII. (29). A WINDING BOUT.



Ἀπέλαστον ἵππον ἦ κίνα  
 Ἀμικλαίαν ἀγωνίῳ  
 ἐλελιζόμενος ποδὶ μίμεο, καμπύλον μέλος διώκων.

## IX. (30). THE CHASE.



οἶος

ἀνὰ Δώτιον ἀνθεμύεν πεδῖον  
 πέταται θάνατον κεροέσσα

VII. 1. δευτεσερμας A εὖχος Jacobs. 3. ἑπτα A. φίλαν  
 θυγατέρων A. 4. ἀγικαλ. A.

IX 2. τε πεδῖον 3. κεράσσα





- γαλαθηνῶ δ' ἦθεϊ κνώσσεις ἐν ἀτερπεί  
 δούρατι χαλκεογόμφῳ,  
 νυκτιλαμπεί κυανέῳ τε δυνόφῳ ταθείς·  
 ἄλμαν δ' ὑπερθεν τεῶν κομᾶν βαθείαν  
 10 παριόντος κύματος οὐκ ἀλέγεις, οὐδ' ἀνέμων  
 φθόγγον, πορφυρέαισιν  
 κείμενος ἐν χλανίσι<ν, προσέχων καλὸν> πρόσωπον.

- εἰ δέ τοι δεινὸν τό γε δεινὸν ἦν, ἐπ.  
 καί κεν ἐμῶν ῥημάτων λεπτὸν ὑπείχες οὔας.  
 15 κέλομαι εὐδε βρέφος, εὐδέτω δὲ πόντος,  
 εὐδέτω <δ'> ἄμετρον κακόν·  
 μεταιβολία δέ τις φανείη, Ζεῦ πάτερ, ἐκ σέο.  
 ὅττι δὲ θαρσαλέον ἔπος  
 εὔχομαι καὶ νόσφι δίκας, σύγγνωθί μοι.”

XIV. (38). DEATH THE END OF ALL THINGS.

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 — — — — —

Πάντα γὰρ μίαν ἱκνεῖται δασπλῆτα Χάρυβδιν,  
 αἰ μεγάλαι τ' ἀρεταὶ καὶ ὁ πλοῦτος.

XV. (39). “MAN'S FEEBLE RACE, WHAT ILLS  
 AWAIT?”

> — — — — —  
 ω — — — — —

SIMONIDES—XIII. 6. ἐγαλαθηνῶδεϊ θεικνωσσεις. 7. χ. δέ.  
 8. ταθείς: τὰ δ' εἰς. 9. ἄλμαν: αὐλέαν. τεῶν κόμαν. 10. παριόν-  
 τος. ἀνέμων. 11. πορφυρέα. 12. χλανίσι πρόσωπον. 13. ἦν: ἦ.  
 14. κενεν. λεπτῶν. 15. μᾶιβουλία. 16. ὅτι δὴ. 17. εὔχομαι κνώφα.







$\begin{array}{cccccc} \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} \\ \_ & \_ & \_ & \_ & \_ & \_ \\ \_ & \_ & \_ & \_ & \_ & \_ \\ 5 & \_ & \_ & \_ & \_ & \_ \\ \_ & \_ & \_ & \_ & \_ & \_ \end{array}$

Τίς κεν αἰνήσειε νόῳ πίσυρος Λίνδου ναέταν Κλεό-  
 ἀνάοις ποταμοῖσιν ἄνθεσί τ' εἰαρινοῖς [βουλον  
 ἀελίοι τε φλογὶ χρυσέας τε σελάνας  
 καὶ θαλασσαῖαισι δίναις ἀντί<α> θέντα μένος στάλας ;  
 5 ἅπαντα γάρ ἐστι θεῶν ἥσσω· λίθον δὲ  
 καὶ βρότεοι παλάμαι θραύοντι· μωροῦ φωτὸς ἄδε βουλά.

## XXIII. (58) VIRTUE.

$\begin{array}{cccccc} \_ & \_ & \_ & \_ & \_ & \_ \\ \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} \\ > & \_ & \_ & \_ & \_ & \_ \\ 5 & > & \_ & \_ & \_ & \_ \\ \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} \\ \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} & \dot{\_} \end{array}$

Ἔστι τις λόγος  
 τὰν Ἀρετὰν ναίειν δυσамβάτοις ἐπὶ πέτραις·  
 ἄγνῶν δέ μιν θεῶν χῶρον ἄγνῶν ἀμφέπειν.  
 οὐδὲ πάντων βλεφάροις θνατῶν ἔσοπτος,  
 5 ἢ μὴ δακέθυμος ἰδρὺς  
 εἰδυθεν μόλῃ, ἱκηταί τ' ἐς ἄκρον  
 ἀνδρείας.

XXII. 1. νῶ. 2. ποταμοῖς. 3. χρυσᾶς 4. ἀντιθέντα στήλας.  
 6. βροτεοι.

XXIII. 3. γον δέ μιν θνᾶν. 6. ἱκῆτ' ἐς.



## XXVIII. (68). SILENCE.

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Ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.

## XXIX. (69). WHAT'S DONE IS DONE.

┌─┐ ┌─┐ ┌─┐ ┌─┐ ┌─┐

Τὸ γὰρ γεγενημένον οὐκέτ' ἀρεκτον ἔσται.

## XXX. (70). HEALTH.

┌─┐ ┌─┐ ┌─┐ ┌─┐ ≡∧  
┌─┐ ┌─┐ ┌─┐ ┌─┐ ≡

Οὐδὲ καλᾶς σοφίας ἔστιν χάρις,  
εἰ μὴ τις ἔχει σεμνὰν ὑγίειαν.

## XXXI. (71). PLEASURE.

┌─┐ ┌─┐ ┌─┐ ≡∧  
>┌─┐ ┌─┐ ┌─┐ ┌─┐ > ┌─┐ ┌─┐  
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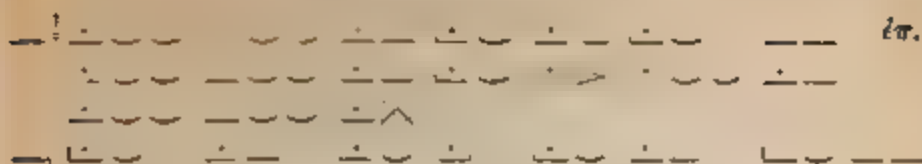
Τίς γὰρ ἀδονᾶς ἄτερ  
θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς;  
τᾶς δ' ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.

## XXXII. (72). ROSY LIPS.

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┌─┐ ┌─┐ ┌─┐ ┌─┐ > ┌─┐ ┌─┐ ≡∧

πορφυρέου  
ἀπὸ στόματος ἰεῖσα φωνὰν παρθένος.





Ἄλλ' εἰ τί γε Πανσανίαν ἢ καὶ τύγε Ξάνθιππον

αἰνεῖς

στρ.

ἢ τύγε Λευτυχίδα, ἐγὼ δ' Ἀριστείδα ἐπαινέω

ἄνδρ' ἱερὰν ἀπ' Ἀθανᾶν

ἐλθεῖν ἓνα λῶστον, ἐπεὶ Θεμιστοκλῆ' ἤχθαρε Λατώ,

5 ψεῖσταν, ἄδικον, προδόταν, ὃς Τιμοκρέοντα ξείνον

ἔόντα

ἀντ.

ἀργυρίοισι κυβαλικοῖσι πεισθεῖς οὐ κατᾶγεν

ἐς πατρίδ' Ἰάλυτον

λαβὼν δὲ τρεῖς ἀργυρίου τάλαντ' ἔβα πλέων εἰς ὄλεθρον,

τοὺς μὲν κατάγων ἀδίκως, τοὺς δ' ἐκδιώκων, τοὺς

δὲ καίνων,

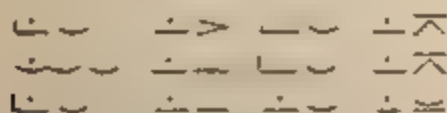
ἐπ.

10 ἀργυρίων ὑπόπλεος Ἰσθμοῦ δ' ἐπανδόκευε γελοίως

ψυχρὰ κρέα παρέχων

οἱ δ' ἥσθιον κηῖχοντο μὴ ὦραν Θεμιστοκλέος ἠγενέσθαι.

## II. (2).



Μοῦσα, τοῦδε τοῦ μέλεος

κλέος ἀν' Ἑλλανας τίθει,

ὥς εἰκόδς καὶ δέκατον.

TIMOKREON—I. 4. Θεμιστοκλῆα vulg., -κλέα δ' Fa. 6. σκυβαλικοῖσι vulg.; βαλικοῖσι i; κυμβαλικοῖσι Fa., c. supereasc. 7. εἰς. 10. ὑπόπλειος Fa. 12. ὦραν Θεμιστοκλέους.





Νίκας' ὁ μεγαλοσθένης  
 'Ωαρίων, χώραν τ' ἀφ' ἑῶς  
 πᾶσαν ὠνούμανεν.

II. (9). AWAKE, KORINNA!

Ἡ διανεκῶς εὐδεις; οὐ μὲν πάρος ἦσθα, Κόριννα, . . .

III. (10). HER THEME.

— — — — —  
 — — — — —

Ἰώνη δ' ἡρώων ἀρετὰς  
 χήρωάδων <ἀείδω>

IV. (20). SONG AT TANAGRA.

— — — — —

Καλὰ γεροῖ' αἰετομένα  
 Ταναγρίδεσσι λευκοπέπλοις  
 μέγα δ' ἐμὰ γέγαθε πόλις  
 λιγυροκωτίλαις ἐνόπαις.

V. (21). MYRTIS' CONTEST WITH PINDAR.

— — — — —  
 — — — — —  
 — — — — —

μέμφομαι δὲ  
 καὶ λιγυρὰν Μυρτίδ' ἰώνγα,  
 ὅτι βανὰ φῦσ' ἔβα  
 Πινδάρῳι ποτ' ἔριν.

KORINNA—I. 2. ἀπ' ἐοῦς, 3. ὠνούμανεν Michelangeli: ὠνούμηνεν.

III. 1. ἰώνει ηδ', χειρωαδων.

IV. 1. γέροια εἰσομένα. 3. ἐμή. 4. λιγυροκωτίλης ἐνοπῆς.

V. 2. λιγυρὰν. 3. φῦσ', 4. Πινδαρίοιο.

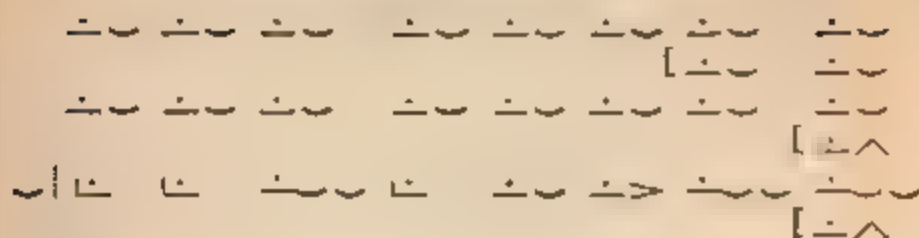


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- Τίς ὁ θόρυβος ὅδε; τί τάδε τὰ χορεύματα;  
 τίς ἴβρις ἔμολεν ἐπὶ Διονυσιάδα πολυπάταγα θυμέλαν;  
 ἔμός ἐμός ὁ Βρόμιος· ἐμὲ δεῖ κελαδεῖν, ἐμὲ δεῖ παταγεῖν  
 ἀν' ὄρεα σύμενον μετὰ Ναϊάδων
- 5 οἷά τε κύκνον ἄγοντα ποικιλόπτερον μέλος.  
 τὰν αἰοιδὰν κατέστασε Πιερὶς βασίλειαν· ὁ δ' αὖλός  
 ἴστερον χορευέτω· καὶ γάρ ἐσθ' ὑπηρέτας.  
 κῶμῳ μόνον θυραμιάχοις τε πυγμαχίαισι νέων θέλει  
 ἔμμεναι στρατηλάτας. [παροίνων]
- 10 παῖε τὸν φρυγίου  
 ποικίλου πνοῶν ἔχοντα·  
 φλέγε τὸν ὀλεσισιαλοκάλαμον,  
 λαλοβαριόπῃ παραμελορυθμοβάταν θ',  
 ἱπα<ι> τριπάνῳ δέμας πεπλασμένον.
- 15 ἦν ἰδοῦ· ἄδε σοι δεξιὰ  
 καὶ ποδὸς διαρριφά, θριαμβοδιθήραμβε·  
 κισσόχαιτ' ἀναξ, ἄκουε τὰν ἐμὰν Δώριον χορείαν.

PRATINAS—I. 4. σύμενον B; θύμενον AC. Ναϊδων. 6. κατε-  
 σται ἐπιερεῖς βασιλεία A. 8. κωμῶν A; κῶμων μόνων B. θεαεῖ  
 παροίνων A. 10. φρυγαίω. 11. προανέχοντα A. 12. ὀλοσσιαλο-  
 κάλαμον A. 13. λαλοβαρνοπαραμελορυθμοβάταν θυπα A; λαλο-  
 βαριπαραμ-, E. 16. πόλος A.

## II. (5). THE AÏOLIAN MODE.

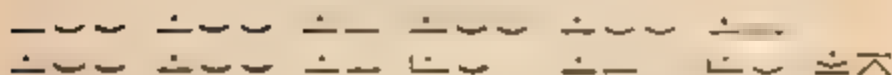


Μήτε σύντονον δίδωκε, μήτε τὰν ἀνειμέναν Ἰαστὶ μοῦσαν,  
ἀλλὰ τὰν μέσαν νεῶν ἄρουραν αἰόλιζε τῷ μέλει.

πρέπει τοι πᾶσιν ἀριδολαβράκταις Αἰολὶς ἁρμονία.

## PHRYNICHOS.

## I (1). ΕΙΣ ΑΘΗΝΑΝ.



Παλλάδα περσέπολιν κλήζω, πολεμαδόκον, ἀγνάν,  
παῖδα Διὸς μεγάλου, δάμνιππον αἰεὶ παρθένον.

## II. (2). "THE PURPLE LIGHT OF LOVE."



Λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος.

PRATINAS—II. 1. *Ιαστὶν οὖσαν* AK. 3. *ἀοιδὰ λαβρακταις*.

PHRYNICHOS—I. 2. *δαμνοπῶλον δῖστον*.

II. *παρῆσιν* A; *παρειαῖσι* B.







Μοῖραι ποτὶ κλίμακα σεμνὰν  
 10 ἄγον Οἰλύμπου λιπαρὰν καθ' ὁδόν,  
 σωτήηρος ἀρχαίαν ἄλοχον Διὸς ἔμμεν.  
 ἃ δὲ τὰς χρυσάμπυκας ἀγλαοκάρπους τίκτεν ἀλα-  
 θέας ὦρας.

II. (42). THE ADVICE OF AMPHIARAOS.

Ἄλλοτρίουσιν μὴ προφαίνειν, τίς φέρεται  
 μόχθος ἄμμιν. τοῦτό γέ τοι ἐρέω  
 καλῶν μὲν ὧν μοῖράν τε τερπνῶν ἐς μέσον χρή παντὶ  
 δεικνύναι· εἰ δέ τις ἀνθρώποισι θεόσδοτος ἄτα [λαῶ  
 5 προστύχη, ταύταν σκότει κρύπτειν ἔοικεν.

IIAIAN.

III. (61). "THERE IS NO SEARCHING OF HIS  
 UNDERSTANDING."

Τί δ' ἔλπεαι σοφίαν ἔμμεν, ῥ' <τ'> ὀλίγον  
 ἀνὴρ ὑπὲρ ἀνδρὸς ἰσχύει;  
 οὐ γὰρ ἔσθ' ὅπως τὰ θεῶν βουλευμάτων ἐρευνά-  
 σει βροτέρᾳ φρενί, θνατᾶς δ' ἀπὸ ματρὸς ἔφν.

I. 10. Ὀλύμπου. 11 ἔμμεναι. 12. ἀλαθέας ὦρας: ἀγαθὰ σωτήηρας.

II. 2. ἄμιν. 4. ἀνθρώποις ἀθεόσδοτος ἀτη. 5. σκόπει.

III. 1. εἶναι. 2. ἐρευνᾶσαι Clem. Eust.

## ΔΙΘΡΑΜΒΟΙ.

## IV. (75). FOR ATHENS.

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Ἴδετ' ἐν χορόν, Ὀλύμπιοι,  
 ἐπὶ τε κλυτὰν πέμπετε χάριν, θεοί,  
 πολύβατον οἷτ' ἄσπερος  
 ὀμφαλὸν θυόεντα  
 5 ἐν ταῖς ἱεραῖς Ἀθάναις  
 οἰχνεῖτε πανδαίδαλόν τ' εὐκλέ' ἀγοράν.  
 ἰοδέτων λάχετε στεφάνων  
 τᾶν Φεαριδρόπων λοιβᾶν  
 Διόθεν τέ με σὺν ἀγλαΐᾳ





## VIII. (90). ΕΙΣ ΔΕΛΦΟΥΣ.

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 5 ~ ~ ~ ~ ~

πρὸς Ὀλὶμπίου Διὸς σε,  
 χρυσέα κλυτόμαντι Πυθοῖ,  
 λίσσομαι, Χαρίτεσσί τε καὶ σὺν Ἀφροδίτῃ  
 ἐν ξαθέφ με δέξαι θρόνῳ  
 5 αἰόδιμον Πιερίδων προφάται.

## ΥΠΟΡΧΗΜΑΤΑ.

## IX. (106). ΙΕΡΩΝΙ ΣΤΡΑΚΟΣΙΩ.

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Ἀπὸ Ταῦγέτοιο μὲν Λάκαιναν  
 ἐπὶ θηρσὶ κύνα τρέφειν πυκινώτατον ἔρπετόν  
 Σκύριαι δ' ἐς ἄμελξιν γλάγεος  
 αἰγες ἐξοχώταται·  
 5 ὄπλα δ' ἀπ' Ἀργεος· ἄρμα Θηβαῖον· ἀλλ' ἀπὸ τῆς  
 Σικελίας ὄχημα δαιδάλεον ματεύειν. [ἀγλαοκάρπου

VIII. 3. ἔσσομαι I<sup>Θ</sup>. χάριτες. 4. χρόνῳ. 5. Πιερίων vulgo.  
 IX. 2. τρέφειν Eust.; τρέχειν Ath. 3. γλάγουσ Eust.;  
 γάλακτος Ath. 5. ἀλλ' Schol. Ραπ 73. τῆς.



10 πολέμου δ' εἰ σᾶμα φέρεις τινός,  
 ἢ καρποῦ φθίσιν, ἢ νιφετοῦ σθένος  
 ὑπέρφατον, ἢ στάσιν οἴλομέναν,  
 ἢ πόντου κενέωσιν ἅμ πέδον,  
 ἢ παγετὸν χθονός, ἢ νότιον θέρος  
 15 ὕδατι ζακότη διερόν,  
 ἢ γαῖαν κατακλίσαισα θήσεις  
 ἀνδρῶν νέον ἐξ ἀρχῆς γένος,  
 ὀλοφύρομαι οὐδέν, ὅτι πάντων μέτα πείσομαι.

XI. (108). SUCCESS IS OF GOD.

— — — — —  
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 — — — — — [ — — — — — ]

Θεοῦ δὲ δείξαντος ἀρχάν,  
 ἕκαστον ἐν πράγῃς εὐθείᾳ δὴ κέλευθος ἀρετὰν ἐλεῖν,  
 τελευταί τε καλλίονες.

XII. (109). CONCORD IN THE STATE.

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 5 — — — — —

Τὸ κοινόν τις αὐτῶν ἐν εὐδίᾳ τιθεῖς  
 ἐρεινασύτῳ μεγαλάνορος Ἀσυχίας τὸ παιδρὸν φάος,  
 στάσιν ἀπὸ πρᾶπιδων ἐπίκοτον ἀνελών,  
 πεινίας δότειραν,  
 5 ἐχθρὰν κουροτρόφον.

X. 10. πολέμου δις ἅμα. 12. οἴλομένην. 13. ἀλλὰ πέδον.  
 15. ἱερὸν. 16. κατακλίσασα θήσει. 17. ἀρχῆς. 18. ὀλοφ . . . δέν.  
 XII. 2. Ἑσυχίας.



XIII. (110). "HE JESTS AT SCARS WHO NEVER  
FELT A WOUND."

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Γλυκὺ δ' ἀπείροισι πόλεμος· πεπειραμένων δέ τις  
ταρβεί̃ προσιόντα νιν καρδίᾳ περισσῶς.

ΕΓΚΩΜΙΟΝ.

XIV. (121). ΑΛΕΞΑΝΔΡΩΙ ΑΜΤΝΤΑ.

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. . . ~ —      ~ ~      ~ —  
~ ~ ~      ~ ~ ~      ~ —      ~ ~      ~ —      ~ ~      ~ ^  
~ ~ ~      ~ —      ~ ~      ~ —      ~ ~ ~      ~ ~ . . .

πρέπει δ' ἐσλοῖσιν ὑμνεῖσθαι . . .  
. . . καλλίσταις ἀοιδαῖς  
τοῦτο γὰρ ἀθανάτοις τιμαῖς ποτιψαύει μόνον·  
ῥηθὲν <σθένει>, θνάσκει δὲ σιγαθὲν καλὸν ἔργον.

ΣΚΟΛΙΟΝ.

XV. (123). ΘΕΟΞΕΝΩΙ ΤΕΝΕΔΙΩΙ.

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~ ~ ~      ~ —      ~ ~ ~      ~ ~ ~      ~ —      ~ ~ ~      έπ.  
~ ~ ~      ~ ~ ~      ~ —      ~ ~      ~ ~  
~ ~ ~      ~ ~ ~      ~ >      ~ . . .

PINDAR—XIII. πόλεμος ἀπείροισιν Stob.

XIV. 1. δλοισιν. 3. τιμαῖσι. 4. δὲ σιγαθὲν : δ' ἐπιταθὲν.

Χρῆν μὲν κατὰ καιρὸν ἐρώτων δρέπεσθαι, θιμέ, σὺν  
 ἁλικίᾳ· στρ.  
 τὺς δὲ Θεοξένου ἀκτίνας προσώπου μαρμαρίζουσας  
 ὅς μὴ πόθῳ κιμαίνεται, ἐξ ἀδάμαντος [δρακίς  
 ἢ σιδάρου κεχάλκευται μέλαιναν καρδίαν

- 5 ψυχρᾷ φλογί, πρὸς δ' Ἀφροδίτας ἀτιμασθεὶς ἔλικο-  
 βλεφάρου, ἀντ.  
 ἢ περὶ χρήμασι μοχθίζει βιαίως, ἢ γυναικίῳ θράσει  
 \*ψυχρὰν φορεῖται πᾶσαν ὁδὸν θεραπείων.  
 ἀλλ' ἐγὼ θεᾶς ἑκατι, κηρὸς ὧς δαχθεὶς ἔλα

ἱρᾶν μελίσσᾶν, τάκομαι, εὖτ' ἂν ἴδω παιδὸς νεόγυιον  
 ἐς ἡβαν ἐπ.

- 10 ἐν δ' ἄρα καὶ Τενέδῳ Πειθῷ τ' ἴαιεν  
 καὶ Χάρις υἱὸν Ἀγησίλα.

# ΘΡΗΝΟΙ.

## XVI. (129). THE ELYSIUM IN HADES.

— — — — — [ — — — — —  
 — — — — — [ — — — — —  
 5 — — — — — [ — — — — —  
 — — — — — [ — — — — —  
 — — — — — [ — — — — —  
 — — — — — [ — — — — —

XV. 1. μὲν: με. ἡλικία. 7. φορεῖτε. 8. θεᾶς δ' ἑκατι: δεκα-  
 τας Λ. ἔλα ἱρᾶν: ἐλεπρᾶν. 9. τήκομαι. 10. ἴαιεν: ἐναιεν.  
 11. Ἀγησιλάου.





## XXI. (142). AN ECLIPSE.

— — — — —  
 > — — — — —  
 — — — — —  
 — — — — —

Θεῶ δὲ δυνατὸν ἐκ μελαίνας  
 νυκτὸς ἀμείαντον ὄρσαι φάος,  
 κελαινεφέϊ δὲ σκότει καλύψαι  
 καθαρὸν ἡμέρας σέλας.

## XXII. (143). THE GODS' FELICITY.

— — — — —  
 — — — — —  
 > — — — — —

Κεῖνοι γάρ τ' ἄνοσοι καὶ ἀγήραοι  
 πόνων τ' ἄπειροι, βαρυβόαν  
 πορθμὸν πεφευγότες Ἀχέροντος.

## XXIII. (155). A POET'S PRAYER.

. . . — — — — —  
 — — — — —  
 > — — — — —  
 — — — — —

τί δ' ἔρδων φίλος  
 σοί τε, καρτερόβροντα Κρονίδα, φίλος δὲ Μοῖσαις,  
 Εὐθυμία τε μέλων εἶην'  
 τοῦτ' αἵτημί σε.

## XXIV. (159). TIME THE SAVIOUR OF THE JUST.

— — — — —

Ἀνδρῶν δικαίων χρόνος σωτὴρ ἄριστος.

## XXV. (169). SOVEREIGN LAW.

[illegible]

Νόμος ὁ πάντων βασιλεὺς  
 θνατῶν τε καὶ ἀθανάτων  
 ἄγει δικαίων τὸ βιαιότατον  
 ὑπερτάτῃ χειρὶ· τεκμαίρομαι  
 5 ἔργοισιν Ἡρακλῆος· ἐπεὶ Γηρυόνα βόας  
 Κυκλωπίων ἐπὶ προθύρων Εὐρυκθῆος  
 ἀναιτήτας τε καὶ ἀπριάτας ἔλασεν.

## XXVI. (194). A SONG FOR THEBES.

— 1 —

Κεκρότῃται χρυσέα κρηπὶς ἱεραῖσιν αἰδαῖς·  
εἰς τειχίζωμεν ἤδη ποικίλων  
κόσμον αὐδάεντα λόγων·  
<ὅς> καὶ πολυκλαίταν περ ἑοῦσαν ὁμῶς Θήβαν ἔτι μᾶλ-  
5 καὶ κατ' ἀνθρώπων ἀγνιάς. [λον ἐπασκῆσει θεῶν

XXV. 7 ἀναίρεται.

XXVI. 2. πολλόν.

## XXVII. (199). SPARTA.

ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —

Ἐνθα βουλαὶ γερόντων καὶ νέων ἀνδρῶν ἀριστεύουσιν  
 καὶ χοροὶ καὶ Μοῖσα καὶ Ἀγλαΐα. [αἶχμαί,

## XXVIII. (205). A PRAYER TO TRUTH.

— ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —

Ἀρχὰ μεγάλας ἀρετᾶς, ὦνασσ' Ἀλάθεια, μὴ πταίσῃς ἐμὰν  
 σύνθεσιν τραχεῖ ποτὶ ψεύδει.

## XXIX. (214). HOPE.

— ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —

Γλυκεῖά Φοι καρδίαν  
 ἀτάλλοισα γηροτρόφος συναορεῖ  
 ἐλπίς, ἃ μάλιστα θνατῶν πολύστροφον  
 γνώμαν κυβερνᾷ.

## XXX. (218). WINE THAT MAKETH GLAD THE HEART OF MAN.

ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —  
 ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ — ὤ —

PINDAR—XXVII. ἀριστεύουσι. Μοῦσαι.

XXVIII. 2. ποτέ.

XXIX. 1. οἱ. 2. ξυναορεῖ.



5    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ

Ἄνικ' ἀνθρώπων καματωδῆες οἷχονται μέριμναι  
 στηθέων ἔξω, πελάγει δ' ἐν πολυχρύσειο πλούτῳ  
 πάντες ἴσα νέομεν ψευδῇ πρὸς ἑκτάν·  
 ὃς μὲν ἀχρήμων, ἀφνειὸς τότε, τοὶ δ' αὖ πλουτέοντες . . .  
 5 . . . ἀέξονται φρένας ἀμπελίνοις τόξοις δαμέντες.

## XXXI. (221). CHACUN A SON GOUT.

ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ  
 ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ  
 ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ  
 ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ

Ἀελλοπόδων μὲν τιν' εὐφραίνουσιν ἵππων  
 τιμαὶ καὶ στέφανοι, τοὺς δ' ἐν πολυχρέσις θαλάμοις  
 τέρπεται δὲ καὶ τις ἐπ' οἷδμ' ἄλιον [βιοτά·  
 ναὶ θαρᾶ σῶς διαστείβων.

## XXXII. (222). GOLD.

ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ  
 ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ    ὁ

Διὸς παῖς ὁ χρυσός·  
 κεῖνον οὐ σῆς οὐδὲ κίς δάπτει,  
 δάμναται <δὲ> βροτέαν φρένα κάρτιστον κτεάνων.

XXX. 2. ἔξωθεν, πολυχρύσου. 3. ἴσα. 4. ἀφνειός.

XXXI. 1. εὐφραίνουσιν.

XXXII. 3. κράτιστον φρενῶν.



- 15 βρύει μὲν ἱερὰ βουθύτοις ἑορταῖς, στρ β'.  
 βρύουσι φιλοξενίας ἀγνυαί·  
 λάμπει δ' ὑπὸ μαρμαρυγαῖς ὁ χρυσὸς  
 ἰψιδαιδάλτων τριπόδων σταθέντων
- 20 πάροιθε ναοῦ, τόθι μέγιστον ἄλσος ἀντ. β'.  
 Φοίβου παρὰ Κασταλίας ῥέεθροις  
 Δελφοὶ διέπονσι. θεόν, θ[εό]ν τις  
 ἀγλαΐζεται, ὃ γὰρ ἄριστος ὄλβων.
- ἐπεὶ ποτε καὶ δαμασίππου ἐπ. β'.  
 Λυδίας ἀρχαγέταν,  
 25 εὔτε τὰν πεπ[ρωμέναν]  
 Ζηνὸς τελε[ιοῦσαι κρί]σιν  
 Σάρδιες Περσᾶ[ν ἐπορθεῖντο στρ]ατῶ,  
 Κροῖστον ὁ χρυσά[ρματος]
- 30 φέλαξ' Ἀπόλλων. [ὁ δ' ἐς ἄ]ελπτον ἄμαρ στρ. γ'.  
 μολῶν πολυὸ[άκρυον] οὐκ ἔμελλε  
 μέμνειν ἔτι δ[ουλοσύ]ναν, πῖράν δὲ  
 χαλκοτειχέος π[ροπάροι]θεν αἰ[λᾶς]  
 να[ήσ]ατ', ἔνθα σῖ[ν ἄλδ' ἔχ]ω τε κεδνᾷ ἀντ. γ'.  
 σὺν τ' εὐπλοκάμοις ἐπέβαιν' ἄλα[στον]  
 35 θυγατράσι δυρομέναις· χέρας δ' ἐς  
 αἰκὺν αἰθέρα σφετέρας ἀείρας
- [γέγω]γεν· "ὑπέρβιε δαῖμον, ἐπ. γ'.  
 ποῦ θεῶν ἔστιν χάρις;

I. 21. θεόν, θεόν Palmer. 22. ἀγλαΐζεται, ὁ Bl.: ἀγλαΐζεθω.  
 25. πεπρωμέναν Palm. 26. κρίσιν Platt. 27. Π. ἐπορθεοντο  
 Housin. 29. So Jebb. 30. μολῶν Jebb; μόλ' ὦν· Bl. 31. δουλ.  
 Jebb. 33. ναήσαν' Bl. 37. ὑπέρβιε Bl.

ποῦ δὲ Λατοΐδας ἄναξ ;

(Five corrupt verses.)

45

ἀεικελίως γυναῖκες

ἐξ εὐκτίτων μεγάρων ἄγονται·

τὰ πρόσθε δ' ἐχθρὰ φίλα· θανεῖν γλύκιστον." ἀντ. δ'.

τόσ' εἶπε, καὶ ἄβροβάταν κέλευσεν

ἄπτειν ξίλινον δόμον. ἐ[κλαγ]ον δὲ

50

παρθένοι, φίλας τ' ἀνὰ ματρὶ χεῖρας

ἔβαλλον· ὁ γὰρ προφανὴς θνα-

ἐπ. δ'.

τοῖσιν ἔχθιστος φόνων·

ἀλλ' ἐπεὶ δεινοῦ πυρὸς

λαμπρὸν διαί[σσειν μέ]νος,

55

Ζεὺς ἐπιστάσα[ς μελαγκευ]θὲς νέφος

σβέννυνεν ξανθὰ[ν φλόγα].

ἄπιστον οὐδέν, ὃ τι θ[εῶν μέ]ριμνα

στρ. ε'.

τεύχει· τότε Δαλογενῆς Ἀπόλλων

φέρων ἐς Ὑπερβορέους γέροντα

60

σὺν τανυσφύροις κατένασσε κούραις

δι' εὐσέβειαν, ὅτι μέ[γιστα θ]νατῶν

ἀντ. ε'.

ἐς ἀγαθέαν <ἀν>έπεμψε Πυθώ.

οἷοι <γε> μὲν Ἑλλάδ' ἔχουσιν, οὔτι[ς],

ὧ μεγαίνητε Ἱέρων, θελήσει

65

[φάμ]εν σέο πλείονα χρυσὸν

ἐπ. ε'.

[Λοξί]α πέμψαι βροτῶν.

(Nine corrupt verses.)

BACCHYLIDES—L 47. ἐχθρά Palm. 56. φλόγα Palm. 60. τανυσφύροις Smyth· τανισφύροις 62. ἀνέπεμψε Housm. 63. γε Bl. 65. φάμεν Thomav. σέο Palm. 66. Λοξία Bl. βροτῶν Nairn: βροτῶ.

76 ὁ δ' ἄναξ [Ἀπόλλων]  
[τοιόνδ' ἐπ]ος εἶπε Φέρη[τος υἱ·]  
"θνατὸν εὖντα χρὴ διδύμους ἀέξειν

γνώμας, ὅτι τ' αἴριον ὄψαι  
80 μῦνον ἁλίου φάος  
χῶτι πεντήκοντ' ἔτα  
ζῶαν βαθύπλοιτον τελείς."  
ἦσια δρῶν εἴφραινε θυμόν· τοῦτο γὰρ  
κερδέων ὑπέρτατον.

85 φρονέοντι συνετὰ γαρῖω· βαθὺς μὲν  
αἰθὴρ ἁμίαντος· ὕδωρ δὲ πόντου  
οὐ σάπεται· εὐφροσίνα δ' ὁ χρυσός·  
ἀνδρὶ δ' οὐ θέμις, πολὺν π[αρ]έντα

γῆρας, θάλειαν αἶτις ἀγκομίσσαι  
90 ἦβαν. ἀρετῆ[ς γε μ]ὲν οὐ μινύθει  
βροτῶν ἅμα σ[ώμα]τι φέγγος, ἀλλὰ  
Μοῦσά νιν τρ[έφει]. "Ἰέρων, σὺ δ' ὄλβου

κάλλιστ' ἐπεδ[είξ]ας θνατοῖς  
ἀνθεα· πράξα[ντι] δ' εὔ  
95 οὐ φέρει κόσμον σιω·  
πά· σὶν δ' ἀλαθείᾳ βαλὼν  
καὶ μελιγλώσσου τις ἱμνήσει χάριν  
Κηῖας ἀηδόνας.

I. 77. τοιόνδ' ἐπος Wilam. υἱ Platt. 88. παρέντα Jebb.  
91. σώματι Ingram 96. βαλὼν Platt.



- ἢ σὶν Χαρίτεσσι βαθιζώνοις ὑφάνας  
 10 ὕμνον ἀπὸ ξαθείας  
 νάσου ξένος ὑμετέραν πέμ-  
 πει κλεεννὰν ἐς πόλιν,  
 χρυσάμπυκος Οὐρανίας κλει-  
 νὸς θεράπων· ἐθέλει δὲ  
 15 γάρην ἐκ στηθέων χέων

- αἰνεῖν Ἱέρωνα, βαθὺν  
 δ' αἰθέρα ξουθαῖσι τάμνων  
 ὑψοῦ πτερύγεσσι ταχεί-  
 αῖς αἰετός, εὐρυνάκτος ἄγγελος  
 20 Ζηνὸς ἐρισφαράγον,  
 θαρσεί κρατερᾷ πίσυνος  
 ἰσχυῖ, πτάσσοντι δ' ὄρνι-  
 χες λιγύφθογγοι φόβω·  
 οὐ νιν κορυφαὶ μεγάλας ἔσχονσι γαίας,  
 25 οὐδ' ἄλλος ἀκαμάτας  
 δυσπαίπαλα κύματα· νομᾶ-  
 ται δ' ἐν ἀτρύτῳ χάει  
 λεπτότριχα σὺν Ζεφύρου πνοι-  
 αῖσιν ἔθειραν, ἠρίγνω-  
 30 τος μετ' ἀνθρώποις ἰδεῖν.

- τὼς νῦν καὶ <ἐ>μοὶ μυρία παντᾶ κέλευθος  
 ὑμετέραν ἀρετὰν  
 ἱμνεῖν, κυανοπλοκάμον θ' ἑκατι Νίκας  
 χαλκεοστέρνου τ' Ἀρηος,  
 35 Δεινομένευσ ἀγέρω

BACCHYLIDES—IL 9. ἢ Platt: η. 28. πνοαῖσιν Platt:  
 πνοαῖσιν. 31. ἐμοὶ Bl. 33. ἱμνεῖν Palm.: ὑμνεῖ.



χοι παῖδες· εὖ ἔρδων δὲ μὴ κάμοι θεός.  
 ξανθότριχα μὲν Φερένικον  
 Ἄλφεδν παρ' εὐρυδίαν  
 πῶλον ἀελλοδρόμαν  
 40 εἶδε νικάσαντα χρυσόπαχυν Ἀώς,

Πυθῶνί τ' ἐν ἀγαθέῃ·  
 γὰρ δ' ἐπισκῆπτων πιφαύσκω·  
 οὗ πώ νιν ὑπὸ προτέρων  
 ἵππων ἐν ἀγῶνι κατέχρανεν κόνις  
 45 πρὸς τέλος ὀρνύμενον·  
 ῥιπῇ γὰρ ἴσος Βορέα  
 ὃν κυβερνήταν φυλάσσων  
 ἵεται νεόκροτον  
 νίκαν Ἰέρωνι φιλοξείνῳ τιτύσκων.  
 50 ὄλβιος ᾧτινι θεὸς  
 μοῖράν τε καλῶν ἔπορεν  
 σύν τ' ἐπιζήλῳ τύχῃ  
 ἀφνεὸν βιοτὰν διάγειν· οὐ  
 γάρ τις ἐπιχθονίων  
 55 πάντα γ' εὐδαίμων ἔφυ.

[καὶ μάν π]οτ' ἐρειψιπύλαν  
 [παῖδ' ἀνίκ]ατον λέγουσιν  
 [δῦναι Διδς] ἀργικεραύ-  
 νου δώματα Φερσεφόνας τανυσφύρου  
 60 καρχαρόδοντα κύν' ᾗ-  
 ξοντ' ἐς φάος ἐξ Ἀΐδα,  
 υἷδν ἀπλάτοι' Ἐχίδνας·

στρ. β'.

ἀντ. β'.

BACCHYLIDES—Π. 49. φιλοξείνῳ κ: φιλοξένῳ. 53. ἀφνεὸν κ: ἀφνειον. 58. δῦναι Palm. 59. τανυσφύρου Sm.: τανι-,

- ἐνθα δυστάνων βροτῶν  
 ψυχὰς ἐδάη παρὰ Κωκυτοῦ ῥέεθροις,  
 65 οἶά τε φύλλ' ἀνεμος  
 Ἴδας ἀνὰ μηλοβότους  
 πρῶνας ἀργηστὰς δονεῖ.  
 ταῖσιν δὲ μετέπρεπεν εἶδω-  
 λον θρασυμέμονος ἐγ  
 70 χεσπάλου Πορθανίδα·  
 τὸν δ' ὥς ἴδεν Ἀλκμήνιος θαιμαστὸς ἦρωσ ἐπ. β'.  
 τεύχεσι λαμπόμενον,  
 νειρὰν ἐπέβασε λιγυκλαγγῇ κορώνας,  
 χαλκεόκρανον δ' ἔπειτ' ἐξ-  
 75 εἶλετο ἰὼν ἀνα-  
 πτίξας φαρέτρας πῶμα· τῷ δ' ἐναντία  
 ψυχὰ προφάνη Μελεάγρου  
 καί νιν εὖ εἰδὼς προσεῖπεν·  
 “νιὲ Διὸς μεγάλου,  
 80 στᾶθί τ' ἐν χώρᾳ γελανώσας τε θυμόν  
 μὴ ταῦσιον προΐει στρ. γ'.  
 τραχὺν ἐκ χειρῶν ὁιστὸν  
 ψυχαῖσιν ἐπὶ φθιμένων·  
 οὐ τοι δέος.” ὥς φάτο· θάμβησεν δ' ἀναξ  
 85 Ἀμφιτριωνιάδας,  
 εἶπέν τε· “τίς ἀθανάτων  
 ἢ βροτῶν τοιοῦτον ἔρνος  
 θρέψεν ἐν πόλῃ χθονί;  
 τίς δ' ἔκτανεν; ἢ τάχα καλλίζωνος Ἥρα  
 90 κεῖνον ἐφ' ἀμετέρᾳ

Π. 71. Ἀλκμήνιος K : αλκμηιος. 78. προσεῖπεν K : προσεειπεν.

- πέμψει κεφαλῇ· τὰ δέ που  
 Παλλάδι ξανθῇ μέλει.”  
 τὸν δὲ προσέφα Μελείαγρος  
 δακρυόεις· “χαλεπὸν  
 95 θεῶν παρατρέψαι νόον  
 ἀνδρῶσιν ἐπιχθονίοις. ἀντ γ’.  
 καὶ γὰρ ἄν πλάξιππος Οἶνεὺς  
 παῖσιν καλυκοστεφάνου  
 σεμνῆς χόλον Ἀρτέμιδος λευκωλένου  
 100 λισσόμενος πολέων  
 τ’ αἰγῶν θυσίασι πατήρ  
 καὶ βοῶν φοινικονώτων·  
 ἀλλ’ ἀνίκατον θεῶ  
 ἔσχεν χόλον, εὐρυβίαν δ’ ἔσσευε κούρα  
 105 κάπρον ἀναιδομάχαν  
 ἐς καλλίχορον Καλυδῶ-  
 ν’, ἔνθα πλημύρων σθένει  
 ὄρχους ἐπέκειρεν ὀδόντι,  
 σφάζε τε μῆλα, βροτῶν  
 110 θ’ ὅστις εἰσάνταν μόλοι.  
 τῷ δὲ στι γερὰν δῆριν Ἑλλάϊων ἄριστοι ἐπ. γ’.  
 στασάμεθ’ ἐνδυκίως  
 ἔξ ἅματα συνεχέως· ἐπεὶ δὲ δαίμων  
 κάρτος Αἰτωλοῖς ὄρεξεν,  
 115 θάπτομεν οὖς κατέπεφ-  
 νεν σὺς ἐριβρύχας ἐπαῖστων βίῃ,  
 Ἀ[γκ]αῖον ἐμῶν τ’ Ἀγέλαον

BACCHYLIDES—II. 106. ἐς Palm : ὅς. 110. εἰσάνταν Bl. :  
 εἰσαντ’ ἄν K. 115. οὖς K : τοὺς κατέπεφνεν K : -φνε. 117.  
 Ἀγέλαον K : αγγελον.

φ[έρτ]ατον κεδνῶν ἀδελφεῶν,  
 [ὄν τέ]κεν ἐν μεγάροις  
 120 [πατρὸς] Ἰ Αλθαία περικλειτοῖσιν Οἰνέος.

[τῶν δ' ὧ]λεσε μοῖρ' ὅλοα στρ. δ'.  
 [πλέονα]ς· οὐ γάρ πω δαΐφρων  
 [παῦσεν] χόλον ἀγροτέρα  
 Λατοῖς θυγάτηρ· περὶ δ' αἰθωνος δορῆς  
 125 μαρνάμεθ' ἐνδυκέως  
 Κουρήσι μενεπτολέμοις.  
 ἐνθ' ἐγὼ πολλοῖς σὺν ἄλλοις  
 Ἰφικλον κατέκτανον  
 ἐσθλὸν τ' Ἀφαρητα, θοοῖς μάτρως· οὐ γάρ  
 130 καρτερόθυμος Ἄρης  
 κρίνει φίλον ἐν πολέμῳ  
 τυφλὰ δ' ἐκ χειρῶν βέλη  
 ψυχαῖς ἐπὶ δυσμενέων φοι-  
 τῇ θάνατόν τε φέρει  
 135 τοῖσιν ἂν δαίμων θέλῃ.

ταῦτ' οὐκ ἐπιλεξαμένα ἀντ. δ'.  
 Θεστίου κούρα δαΐφρων  
 ματηρ κακόποτμος ἐμοὶ  
 βούλευσεν ὀλεθρον ἀταρβακτος γυνά·  
 140 καὶ τε δαιδαλέας  
 ἐκ λάρνακος ὠκύμορον  
 φιλτρὸν ἐγκλαύσασα, τὸν δὲ  
 μοῖρ' ἐπεκλῶσεν τότε  
 ζωῆς ὄρον ἀμετέρας ἔμμεν. τύχον μὲν

Π 119. ὄν Wilam. 121. τῶν Jebb. 122. πλέονας Housm.  
 137. κούρα κ: κορα.

- 145 Δαῖπύλον Κλύμενον  
 παῖδ' ἄλκιμον ἐξεναρί-  
 ζων ἀμώμητον δέμας,  
 πύργων προπάροιθε κεχήσας·  
 τοὶ δὲ πρὸς εὐτικμέναν  
 150 φεῖγον ἀρχαίαν πόλιν

Πλευρῶνα· μίνυνθα δέ μοι ψυχὰ γλυκεῖα· ἐπ. δ.  
 γυνὼν δ' ὀλιγοσθενέων,  
 αἰαῖ· πύματον δὲ πνέων δάκρυσα τλ[άμων,]  
 ἀγλαὰν ἤβαν προλείπων."

- 155 φασὶν ἀδαισιβόαν  
 Ἀμφιτρίωνος παῖδα μῦνον δὴ τότε  
 τέγξαι βλέφαρον, ταλαπενθέος  
 πότμον οἰκτίροντα φωτός·  
 καὶ νιν ἀμειβόμενος  
 160 τοῖ' ἔφα· "θνατοῖσι μὴ φῆναι φέριστον,

μηδ' ἀελίου προσιδεῖν στρ. ε'.  
 φέγγος· ἀλλ' οὐ γάρ τίς ἐστιν  
 πρᾶξις τάδε μυρομένοις,  
 χρὴ κείνο λέγειν ὃ τι καὶ μέλλει τελεῖν.

- 165 ἤρά τις ἐν μεγάροις  
 Οἰνήος ἀρηϊφίλου  
 ἐστὶν ἀδμήτα θυγατρῶι  
 σοὶ φυὰν ἀλιγκία·  
 τάν κεν λιπαρὰν ἐθέλων θείμαν ἄκοιτιν."  
 170 τὸν δὲ μενεπτολέμου

BACCHYLIDES Π. 146. ἐξεναρίζων Bl.: ἐξαναρίζων. 154. προ-  
 λείπων K: προλιπων 158. οἰκτίροντα Bl.: οικτείροντα. 160. τοῖ'  
 Housm.: τοῖδ' with ι deleted. 161. μηδ' Richards (Stob.):  
 μητ'. 165. ἤρα Bl.: ἡ ῥα K. 169. ἐθέλων K: θελων.

- ψυχὰ προτέφα Μελεά-  
 γρου· "λίπον χλωραύχενα  
 ἐν δώμασι Δαϊάνειραν,  
 νῆϊν ἔτι χρυσέας  
 175 Κύπριδος θελξιμβρότου."
- λευκώλενε Καλλιόπα, ἀντ. ε΄.  
 στᾶσον εὐποίητον ἄρμα  
 αὐτοῦ, Δία τε Κρονίδα  
 ὕμνησον Ὀλύμπιον ἀρχαγὸν θεῶν,  
 180 τόν τ' ἀκαμαντορόαν  
 Ἄλφεόν, Πέλοπός τε βίαν  
 καὶ Πίσαν, ἐνθ' ὃ κλεεννὸς  
 ποσσὶ νικύσας δρόμῳ  
 [ἦλθ]εν Φερένικος <ἐς> εὐπύργοις Συρακούσ-  
 185 σας Ἰέρωνι φέρων  
 [εὐδ]αιμονίας πέταλον,  
 χρῆ δ' ἀλαθείας χάριν  
 αἰνᾶν, φθόνον ἀμφοτέραισιν  
 χερσὶν ἀπωσάμενον.  
 190 εἴ τις εὖ πράσσοι βροτῶν.
- Βοιωτὸς ἀνὴρ τάνδε φών[ησέ ποτ' ὁμφάν] ἐπ. ε.  
 Ἥσιώδος πρόπολος  
 Μουσᾶν, ὃν <ᾶν> ἀθάνατοι τι[μῶσι, κείνῳ]  
 καὶ βροτῶν φήμαν ἔπ[εσθαι]  
 195 πείθομαι εὐμαρέως  
 εἰκλέα κελεύθου γλῶσσαν ο[ὐκ ἐκτὸς προεῖς]

Π. 184. emend. by Housm. 187. ἀλαθείας Bl: αληθείας.  
 191. τάνδε Housm. φώνησε Bl. ποτ' ὁμφάν Housm. 193.  
 ᾶν Bl. τιμῶσι κείνῳ Wilam. 194. ἔπεσθαι Bl. 196. οὐκ  
 ἐκτός Bl. προεῖς Juren.









- ἡ τελευταίας ἀμάρνυμα πάλας· ἀντ. β'.  
 τοιῷ[δ' ὑπερθύ]μῳ σ[θένε]ι  
 γνῖα[λκία σῶ]ματα [πρὸς γ]αῖα πελάσσ[ας]  
 ἴκετ' [Ἄσσωπδ]ν παρὰ πορφυροδίναν,  
 40 τοῦ κ[λέος π]ῶσαν χθόνα  
 ἦλθε[ν καὶ] ἐπ' ἐσχατα Νείλου·  
 ταί τ' ἐπ' [εὖν]αεὶ πόρῳ  
 οἰκεῦσι θερμώδοντος, ἐγχέων  
 ἱστορες κοῖραι διωξιππ[σι] "Α]ρῆος,  
 45 σῶν, ὃ πολυζήλωτε ἀναξ ποταμῶν, ἐπ. β'.  
 ἐγγόνων γεύσαντο καὶ ὑψιπίλου Τροίας ἔδος  
 στείχει δι' εὐρείας κελεύθου  
 μυρία παντῆ φάτις  
 σᾶς γενεᾶς λιπαρο-  
 50 ζώνων θυγατρῶν, ἃς θεοὶ  
 σὺν τύχαις ᾤκισσαν ἀρχα-  
 γοὺς ἀπορθήτων ἀγνιᾶν.  
 (Fifty-two cotypic verses.)

V. (11) ΑΔΕΞΙΔΑΜΩΙ ΜΕΤΑΠΟΝΤΙΝΩΙ ΠΑΙΔΙ  
 ΠΑΛΑΙΣΤΗΙ ΠΤΘΙΑ.

|   |   |   |   |   |   |   |   |   |   |      |
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IV. 38. πελάσσας κ: πελασσω with ω corrected to α. 39.  
 Ἄσσωπδ Bl. 42. εἰναί Jebb. 44. κοῦραι κ: κοραι. 45.  
 πολυζήλωτε Platt: πολυζήλωτ'. 46. ἐγγόνων Weil: ἐγγονοι.



- 10 καὶ νῦν Μεταπόντιον εὖ.  
 γυνίων [κατέχ]ουσι νέων  
 κῶμοί τε καὶ εὐφροσύναι θεότιμον ἄστυ·  
 ὕμνεῦσι δὲ Πυθιονίκον  
 παῖδα θαητὸν Φαῖσκου.
- 15 ἱλεῶ νιν ὁ Δαλογενῆς νί-  
 ὅς βαθυζώνοιο Λατοῦς  
 δέκτο βλεφάρῳ· πολέες  
 δ' ἄμφ' Ἀλεξίδαμον ἀνθέων  
 ἐν πεδίῳ στέφανοι  
 20 Κίρρας ἔπεσον κρατερᾶς  
 ἦρα παννίκοιο πάλας·  
 οὐκ εἶδεν αἴελος  
 κείνῳ γε σὶν ἅματι πρὸς γαίᾳ πεσόντα.  
 φάστω δὲ καὶ ἐν ζαθέοις  
 25 ἄγνωῦ Πέλοπος δαπέδοις  
 Ἀλφειὸν παρὶ καλλιρόαν, δίκας κέλειθον  
 εἰ μὴ τις ἀπέτραπεν ὀρθᾶς,  
 παγξένῳ χαίταν ἐλαίῳ  
 γλαυκᾷ στεφανωσάμενον  
 30 πορτιτρόφ[ον ἄν πεδιον πύτταν] θ' ἱκέσθαι.  
 [οὐ τι δολοφροσύνα]  
 παῖδ' ἐν χθονὶ καλλιχόρῳ  
 ποικίλαις τέχναις πέλασεν,  
 ἀλλ' ἢ θεὸς αἴτιος, ἢ  
 35 γνῶμαι πολὺπλαγκτοὶ βροτῶν

V. 11. κατέχοισι Nairn. 21. παννίκοιο K: παννίκοι. 30.  
 So Bl. 31. So Festa. 35. πολυπλαγκτοὶ K: -γκαι.

[ᾶ]μερσαν ὑπέρτατον ἐκ χειρῶν γέρας.  
 νῦν δ' Ἄρτεμις ἀγροτέρα  
 χρυσαλάκατος λιπαρὰν  
 [ἡμέ]ρα τοξόκλυτος νίκαν ἔδωκε.  
 40 [τᾶ] ποτ' Ἀβαντιάδας  
 βωμὸν κατένασσε πολύλ-  
 λιστον εὐπεπλοί τε κοῦραι·

τὰς ἐξ ἐρατῶν ἐφόβησε στρ. β'.  
 παγκρατῆς Ἥρα μελάθρων  
 45 Προίτου, παραπλήγι φρένας  
 καρτερᾷ ζεύξασ' ἀνάγκῃ.  
 παρθενίᾳ γὰρ ἔτι  
 ψυχᾷ κίον ἐς τέμενος  
 πορφυροζώνοιο θεᾶς·  
 50 φάσκον δὲ πολὺ σφέτερον  
 πλούτῳ προφέρειν πατέρα ξανθᾶς παρέδρου  
 σεμνοῦ Διὸς εὐρυβία.  
 ταῖσιν δὲ χολωσαμένα  
 στήθεσσι παλίντροπον ἔμβαλεν νόημα·  
 55 φεῦγον δ' ὄρος ἐς τανύφυλλον,  
 σμερδαλέαν φωνὰν ἰεῖσαι,

Τιρύνθιον ἄστυ λιποῦσαι ἀντ. β'.  
 καὶ θεοδμάτους ἀγυιάς.  
 ἤδη γὰρ ἔτος δέκατον  
 60 θεοφιλὲς λιπόντες Ἄργος  
 ναῖον ἀδεισιβόαι

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BACCHYLIDES—V. 36. ἀμερσαν Palmer. 39. ἡμέρα Bl., after Purser's ἀμέρα. 54. So κ: στηθεσιν and εμβαλε νομμα. 55. τανύφυλλον Sm.: τανυ-.

- χαλκάσπιδες ἡμίθεοι  
 σὺν πολυζήλῳ βασιλεῖ.  
 νεῖκος γὰρ ἀμαιμάκετον  
 65 βληχρῶς ἀνέπαλτο κασιγνήτοις ἀπ' ἀρχᾶς  
 Προΐτῳ τε καὶ Ἀκρισίῳ  
 λαοὺς τε διχοστασίαις  
 ἤρειπον ἀμετροδίκοις μάχαις τε λυγραῖς.  
 λίσσονται δὲ παῖδας Ἀβαντος  
 70 γᾶν πολύκριθον λαχόντας

- Τίρυνθα τὸν ὀπλότερον ἐπ. β'  
 κτίζειν, πρὶν ἐς ἀργαλείαν πεσεῖν ἀνάγκαν·  
 Ζεὺς τ' ἔθελεν Κρονίδας,  
 τιμῶν Δαναοῦ γενεὰν  
 75 καὶ διωξίπποιο Διυκέως,  
 παῦσαι στυγερῶν ἀχέων.  
 τεῖχος δὲ Κύκλωπες κάμον  
 ἐλθόντες ὑπερφίαλοι κλεινᾷ πόλει  
 κάλλιστον, ἵν' ἀντίθεοι  
 80 ναῖον κλυτὸν ἱππόβοτον  
 Ἄργος ἦρωες περικλειτοὶ λιπόντες  
 ἐνθεν ἀπεσσύμεναι  
 Προΐτου κυανοπλόκαμοι  
 φεύγον ἄδματοι θύγατρες.

- 85 τὸν δ' εἶλεν ἄχος κραδίαν, ξεί- στρ. γ'.  
 να τέ νιν πλᾶξεν μέριμνα·  
 δοίαξε δὲ φάσγανον ἄμ-  
 φακες ἐν στέρνοισι πᾶξαι.  
 ἀλλὰ νιν αἰχμοφόροι

V. 68. ἤρειπον κ : ἤριπον. 79. κάλλιστον, Housm. : κάλλιστον κ.



- BACCHYLIDES—V. 92. τρεῖς. Bl. . τρισ-. 93. ἡλύκταζον κ:  
ἡλυκταζον. 94. κατ' Ἀρκ. Palm. . κατακαρδῆαν, 110. ταί Bl. :  
γαι. 114. ἐς Jebb. δ' add. Ludwich; χάραν Wilam; ποίαν  
Housm.





- ὥστ' ἐν κυανανθεί θ[ύων ναιβάτας] ἐπ. γ'.  
 πόντ[ψ Βορ]έας ὑπὸ κύ-  
 μασιν δαίξει  
 νυκτὸς ἀντάσας ἀναπ[επτομένας]  
 25 λῆξεν δὲ σὺν φαεσιμ[βρότψ] 95  
 Ἄοις στόρεσεν δέ τε πό[ντον]  
 οὐρία· νότου δὲ κόλπ[ωσαν πνοαῖς]  
 ἰστίον ἀρπαλέως τ' ἄ-  
 ελπτον ἐξίκοντο χ[έρσον·]  
 30 ὥς Τρῶες, ἐπ[εῖ] κλίον αἰ στρ. δ. 100  
 χματὰν Ἀχιλλέα  
 μίμνοντ' ἐν κλισίῃσιν  
 εἵνεκεν ξανθᾶς γυναικός,  
 Βρισηίδος ἱμερογυίου,  
 35 θεοῖσιν ἀντειναν χέρας 105  
 φοιβὰν ἐσιδόντες ὑπαὶ  
 χειμῶνος αἶγλαν.  
 πασσυδία δὲ λιπόντες  
 τείχεα Λαομέδοντος  
 40 ἐς πεδῖον κρατερὰν 110  
 αἶξαν ὑσμῖναν φέροντες.  
 ὦρσάν τε φόβον Δαναοῖς· ἀντ. δ.  
 ὥτρυνε δ' Ἄρης  
 εὐεγχής, Δυκίων τε  
 45 Λοξίας ἀναξ' Ἀπόλλων· 115  
 ἱξόν τ' ἐπὶ θίνα θαλάσσας·

VI. 21. θύων Bl. ναιβάτας Crusius; ναὺν θοδν Bl. 24.  
 ἀναπ. Cr; ἀντάσασαν ἀπεχθομένας Bl. 27. οὐρία κ: οὐριαί.  
 κόλπωσαν πνοαῖς Bl. 35. θεοῖσιν Bl. 36. φοιβὰν Bl: φοίβαν κ.  
 38. πασσυδία κ: πασσυδίας. 46. θίνα κ: θεινα.

- ναυσὶ δ' εὐπρύμνοις παραὶ  
 μάρναντ', ἐναριζομένων  
 [δ' ἔρ]ευθε φωτῶν  
 50 [αἶμα]τι γαῖα μέλαινα 120  
 [Ἐκτορ]έας ὑπὸ χειρός—  
 (Twenty mutilated verses.)  
 οὐ γὰρ ἀλα[μπέσ]ι νυ[κτὸς]  
 πασιφανῆς Ἀρετὰ 142  
 κρυφθεῖω' ἀμαυρο[ῦται δνόφοισιν,]  
 55 ἀλλ' ἔμπεδον ἀκ[αμάτα] ἀντ. ε'. 145  
 βρύουσα δόξα  
 στρωφᾶται κατὰ γᾶν [τε]  
 καὶ πολυπλάγκταν θ[άλασσαν].  
 καὶ μὲν φερεκνυδέα ν[ᾶσον]  
 60 Αἰακοῦ τιμᾶ, σὺν Εὐ- 150  
 κλείᾳ δὲ φιλοστεφ[άνῳ]  
 πόλιν κυβερνᾶ,  
 Εὐνομία τε σαόφρων,  
 [ᾶ] θαλίας τε λέλογχεν  
 65 ἄσπεά τ' εὐσεβέων 155  
 ἀνδρῶν ἐν εἰρήνῃ φυλάσσει·  
 νίκαν τ' ἐρικ[νυδέα] μέλπετ', ὦ νέοι,  
 Πυθέᾳ μελέτ[αν τε] βροτω-  
 φελέᾳ Μενάνδρου,  
 70 τὰν ἐπ' Ἀλφειοῦ τε ῥο[αῖς θ]αμὰ δὴ 160  
 τίμασεν ἅ χρυσάρματος

BACCHYLIDES—VL 47. παραὶ Platt: παρά. 49. ἔρευθε  
 Palmer. 53. Ἀρετὰ Wilam., cf. 60, 63. 54. δνόφοισιν Tyrrell.  
 55. ἀκαμάτα Platt. 70. θαμὰ Nairn.



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Εὖ μὲν εἰμάρθαι παρὰ δαί[μονος ἀν-] στρ. α'.  
 θρώποισ ἄριστον·  
 συμφορά δ' ἐσθλόν <τ'> ἀμαλδύ-  
 [νει β]αρύτλατος μολοῦσα,  
 5 [καὶ κλειν]ὸν [ίδ'] ὑψιφανῇ τε[ύ-]  
 [χει κ]ατορθωθείσα· τιμὰν  
 [δ' ἄλ]λος ἀλλοίαν ἔχει·

μυρί]αι δ' ἀνδρῶν ἀρεταί, μία δ' ε[ύ-] ἀντ. α'.  
 [δαίμω]ν πρόκειται,  
 10 [ὅς τδ] παρ χειρὸς κυβερνᾷ  
 [σὺν δι]καίαισι φρένεσσιν.  
 [οὔτ' ἄ]ν βαρυπενθέσιν ἀρμό·  
 [ζοι μ]άχαις φόρμιγγος ὁμφὰ  
 [καὶ λι]γυκλαγγεῖς χοροί,

15 [οὔτ' ἐ]ν θαλίαις καναχὰ ἐπ. α'.  
 [χαλκ]όκτυπος, ἀλλ' ἐφ' ἐκάστῳ  
 [καιρὸς] ἀνδρῶν ἔργματι κάλ-  
 λιστος· εὖ ἔρδοντα δὲ καὶ θεὸς ὁ[ρθοῖ.]  
 Κλεοπτολέμῳ δὲ χάριν  
 20 νῦν χρὴ Ποσειδᾶνός τε Πέτρ[αί-]

BACCHYLIDES—VII. 1. δαίμονος Platt, etc. 3. τ' Jebb.  
 5. καὶ κλεινόν Jebb. ιδ' Housm.: ἤδη with καὶ superscr.  
 τεύχει Platt. 8. εὐδαίμων Jebb. 10. τό Headlam, Pearson.  
 11. σὺν Pearson. 12. οὔτ' ἄν and ἀρμάζοι Platt. 13. μάχαις  
 Jebb. 15. οὔτ' Platt. 17. καιρός Jebb. 20. Ποσειδᾶνος Wilam.:  
 Ποσιδ-.





BACCHYLIDES—VIII. 11. λόγων ἄρχεν Purser: ἄρχεν λόγων.  
18. ἀνθρώποισι Δίκαν ὁσίαν ἀγνάν Clem. 19. θέμιδος Clem.  
20. παῖδες ὧ νῦν εὐρόντες Clem. 21. αἰόλοισ ψεύδεσσι Palmer.  
23. & Jebb. πλαῦτον Palm. 27. ὦλεσεν κ: ὠλεσεν.  
IX. Title η: Blass.

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στρ. α'.

- Κυανόπρῳρα μὲν ναῦς, μενέκτυπον  
 Θησέα δις ἑπτά τ' ἀγλαοὺς ἄγουσα  
 κούρους Ἰαόνων,  
 Κρητικὸν τάμνε πέλαγος·  
 5 τηλαυγείῃ γὰρ ἐν φάρεϊ  
 Βορήϊαι πίτνον αὔραι  
 κλυτὰς ἑκατι π[ο]λεμαίγιδος Ἀθάνας.  
 κνίσεν τε Μίνωϊ κέαρ  
 ἡμεράμπυκος θεᾶς  
 10 Κύπριδος [αῖν]ὰ δῶρα·  
 χεῖρα δ' οὐκέτι παρθενικᾶς  
 ἄτερθ' ἐράτυεν, θίγεν  
 δὲ λευκᾶν παρηΐδων·  
 βόα[σέ τ' Ἑρ]ίβοια χαλκο-  
 15 θώρακα Πανδίοнос  
 ἔκγ[ον]ον· ἶδεν δὲ Θησεύς,  
 μέλαν δ' ὑπ' ὀφρύων  
 δί[ν]α[σ]εν ὄμμα, καρδίαν τέ οἱ  
 σχέτλιον ἄμυξεν ἄλγος,  
 20 εἰρέν τε· “Διδς νιὲ φερτάτου,  
 ὄσιον οὐκέτι τεᾶν  
 ἔσω κυβερνᾶς φρενῶν  
 θ[υμόν·] ἴσχε μεγαλοῦχον, ἥρως, βίαν.

- ὅ τι μὲν ἐκ θεῶν μοῖρα παγκρατῆς  
 25 ἄμμι κατένευσε καὶ Δίκας ῥέπει τά-  
 λαντον, πεπρωμέναν  
 αἶσαν ἐκπλήσομεν, ὅταν

ἀντ. α'.

BACCHYLIDES—IX. 4. τάμνε κ : τάμνεν. 8. Μίνωϊ κ : Μινω.  
 16. ἔκγονον Palmer. 17. μεῖλαν? cf. Ω 79, [Plut.] *Vita Hom.*  
 1075 B.

- ἔλθῃ· σὺ δὲ βαρεΐαν κάτε-  
 χε μῆτιν. εἰ καὶ σε κεδνὰ  
 30 τέκεν λέχει Διδὸς ὑπὸ κρόταφον Ἴδας  
 μιγείσα Φοίνικος ἔρα-  
 τώνυμος κόρα βροτῶν  
 φέρτατον, ἀλλὰ καμὲ  
 Πιτθέος θυγάτηρ ἀφνεοῦ  
 35 πλαθεῖσα ποντίῳ τέκεν  
 Ποσειδᾶνι, χρύσεόν  
 τέ οἱ δόσαν ἰόπλοκοι  
 κάλυμμα Νηρηΐδες.  
 τῷ σε, πολέμαρχε Κνωσσίων,  
 40 κέλομαι πολύστονον  
 ἐρύκεν ὕβριν· οὐ γὰρ ἂν θέλοι-  
 μ' ἀμβρότου ἔραννὸν Ἀοῦς  
 ἰδεῖν φάος, ἐπεὶ τιν' ἡθέων  
 σὺ δαμάσειας ἀέκον-  
 45 τα· πρόσθε χειρῶν βίαν  
 δείξομεν· τὰ δ' ἐπιόντα δαίμων κρινεῖ.'
- τ[όσ' εἴ]πεν ἀρέταιχμος ἦρως· ἐπ. α'.  
 τάφον δὲ ναυβάται  
 [κούρου] ὑπεράφανον  
 50 θάρσος· Ἀλίου τε γαμβρῷ χολώ[σατ' ἦτορ,]  
 ὕφαινε τε ποταινίαν  
 μῆτιν, εἶπέν τε· “μεγαλοσθενὲς  
 Ζεῦ πάτερ, ἄκουσον· εἶπερ μ[ε κούρ]α  
 Φοίνισσα λευκώλενος σοὶ τέκ[ε,]  
 55 νῦν πρόπεμπ' ἀπ' οὐρανοῦ θ[οὰν]

IX. 39. τῷ Platt: τῷ κ. 42. ἀμβρότου Wilam.: ἀμβρότοι'.  
 49. κούρου Juren. 53. με κούρα Bl. 55. θοὰν Palm.

- πυριέθειραν ἀστραπὴν  
 σᾶμ' ἀρίγνωτον· εἰ  
 δὲ καὶ σὲ Τροζηνία σεισίχθονι  
 φύτευσεν Αἰθρα Ποσει-  
 60 δᾶνι, τόνδε χρύσειον  
 χειρὸς ἀγλαόν,  
 δικῶν θράσει σῶμα πατρὸς ἐς δόμους,  
 ἐνεγκε κόσμον βαθείας ἁλός.  
 εὔσαι δ' αἶ κ' ἐμᾶς κλύῃ  
 65 Κρόνιος εὐχᾶς  
 ἀναξιβρόντας ὁ πάντω[ν μεδέω]ν."
- κλύε δ' ἄμεμπτον εὐχὰν μεγασθενῆς                      στρ. β'.  
 Ζεὺς, ὑπέροχόν τε Μίνῃ φύτευσε  
 τιμὰν φίλῃ θέλων  
 70 παιδὶ πανδερκέα θέμεν,  
 ἀστραψέ θ'· ὁ δὲ θυμάρμενον  
 ἰδὼν τέρας χέρα πέτασσε  
 κλυτὰν ἐς αἰθέρα μενεπτόλεμος ἥρως,  
 εἰρέν τε· "Θησεῦ, <σὺ> τάδε  
 75 μὲν βλέπεις σαφῇ Διὸς  
 δῶρα· σὺ δ' ὄρνυ' ἐς βα-  
 ρύβρομον πέλαγος· Κρονίδας  
 δέ τοι πατὴρ ἀναξ τελεῖ  
 Ποσειδᾶν ὑπέρτατον  
 80 κλέος χθόνα κατ' ἠύδενδρον."  
 ὥς εἶπε· τῷ δ' οὐ πάλιν

BACCHYLIDES IX. 58. Τροζηνία Bl.: Τροίη 66. ἀναξιβρόντας  
 K: -βρεντας. 67. ἄμεμπτον Bl.: ἀμεπτον. 72. χέρα Richards:  
 χειρας. 74. σὺ Jebb. 80. ἠύδενδρον K: εὐδενδρον.

- θυμὸς ἀνεκάμπτετ', ἀλλ' εὐ-  
 παγῶν ἐπ' ἱκρίων  
 σταθεῖς ὄρουσε, πόντιόν τέ νιν  
 85 δέξατο θελημὸν ἄλσος  
 τᾶ[ξ]εν δὲ Διὸς υἱὸς ἔνδοθεν  
 κέαρ, κέλευσέ τε κατ' οὖ-  
 ρον ἴσχευ εὐδαίδαλον  
 νᾶα·—μοῖρα δ' ἑτέραν ἐπόρσυν' ὁδόν· -  
 90 ἴετο δ' ὠκίπομπον δόρυ· σόει ἀντ. β'.  
 νιν Βορέας ἐξόπιν πνέουτ' ἄητα·  
 τρέσσαν δ' Ἀθαναίων  
 ῥθέων <πᾶν> γένος, ἐπεὶ  
 ἥρως θόρεν πόντονδε, κα-  
 95 τὰ λειρίων τ' ὀμμάτων δά-  
 κρυ χέον, βαρεῖαν ἐπεδέγμενοι ἀνάγκαν·  
 φέρον δὲ δελφῖνες ἄλι-  
 ναιέται μέγαν θοῶς  
 Θησέα πατρὸς ἱππί-  
 100 ου δόμον, μέγαρόν τε θεῶν  
 μόλεν· τόθι κλυτὰς ἰδὼν  
 ἔδεισε Νηρῆος ὀλ-  
 βίου κόρας. ἀπὸ γὰρ ἀγλα-  
 ῶν λάμπε γυνίων σέλας  
 105 ὦτε πυρός, ἀμφὶ χαίταις  
 δὲ χρυσέοι πλοκοί

IX. 82. εὐπαγῶν Christ: εὐπακτων. 88. ἴσχευ κ: ἱσχειν.  
 91. νιν Ellis, etc: νειν. ἐξόπιν κ: ἐξόπιθεν. ἄητα Housm.:  
 αἷτᾶ. 93. πᾶν κ. 95. δά|κρυ Jebb: δακρυ. 97. ἄλι- Palmer:  
 ἐνδλι-. 100. μεγ. τε θ. μόλεν Wilam., Housm.: ἐμολέν τε θ.  
 μέγαρον. 102. Νηρῆος κ: Νηρέος. 105. ὦτε Bl.: ωτε (?).



- δίνηντο ταινίαι· χορῶ δὲ τέρ-  
 πον κέαρ ὑγροῖσι ποσσίν·  
 εἶδέν τε πατρὸς ἄλοχον φίλαν  
 110 σεμνὰν βοῶπιν ἐρατοῖ-  
 σιν Ἀμφιτρίταν δόμοις·  
 ἃ νιν ἀμφέβαλεν \*αἶόνα πορφυρέαν,  
  
 κόμαισί τ' ἐπέθηκεν οὐλαιοῖς  
 ἀμεμφέα πλόκον,  
 115 τὸν ποτέ οἱ ἐν γάμφῳ  
 δῶκε δόλιος Ἀφροδίτα ῥόδοις ἐρεμνόν.  
 ἄπιστον ὃ τι δαίμονες  
 θέωσιν οὐδὲν φρενοάραις βροτοῖς.  
 νᾶα παρὰ λεπτόπρυμνον φάνη· φεῦ,  
 120 οἴαισιν ἐν φροντίσι Κνώσιον  
 ἔσχασεν στραταγέταν, ἐπεὶ  
 μόλ' ἀδιάντος ἐξ ἁλὸς  
 θαῦμα πάντεσσι· λάμ-  
 πε δ' ἀμφὶ γυίοις θεῶν δῶρ', ἀγλαό-  
 125 θρονοὶ τε κοῦραι σὺν εὐ-  
 θυμῷ νεοκτίτῳ  
 ὠλόλυξαν, ἔ-  
 κλαγεν δὲ πόντος· ἦ θεοὶ δ' ἐγγύθεν  
 νέοι παιάνιξαν ἐρατῇ ὀπί.  
 130 Δάλιε, χοροῖσι Κηϊῶν  
 φρένα ἱανθεῖς  
 ὅπαζε θεόπομπον ἐσθλῶν τύχαν.

ἐπ. β'.

BACCHYLIDES—IX. 107. δίνηντο Bl. : δινῆντο. 108. ὑγροῖσι  
 ποσσίν K : υγροισιν εν ποσιν. 112. ἀμφέβαλεν K : -βαλλεν. 118.  
 θέωσιν Crus. : θέλωσιν. 124. γυίοις K : γυοις . ἀγλαο- K : αγλο-.

## X. (18). ΘΗΣΕΥΣ.

|    |    |  |   |   |   |   |   |
|----|----|--|---|---|---|---|---|
|    | 8  |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    | 9  |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
| 5  | 10 |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    | 11 |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
| 10 | 12 |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    | 13 |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
| 15 | 14 |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |
|    |    |  | ⋮ | ⋮ | ⋮ | ⋮ | ⋮ |

|          |                                   |          |
|----------|-----------------------------------|----------|
| XOP. AΘ. | Βασιλεῦ τᾶν ἱερᾶν Ἀθανᾶν,         | στρ. α'. |
|          | τῶν ἄβροβίων ἀναξ Ἰώνων,          |          |
|          | τί νέον ἔκλαγε χαλκοκώδων         |          |
|          | σάλπιγγι πολεμῆϊαν αἰοιδάν;       |          |
| 5        | ἦ τις ἀμετέρας χθονὸς             |          |
|          | δυσμενῆς ὄρι' ἀμφιβάλλει          |          |
|          | στραταγέτας ἀνὴρ;                 |          |
|          | ἦ λησται̑ κακομάχανοι             |          |
|          | ποιμένων ἀέκατι μῆλων             |          |
| 10       | σεύοντ' ἀγέλας βία;               |          |
|          | ἦ τί τοι κραδίαν ἀμύσσει;         |          |
|          | φθέγγευ· δοκέω γὰρ εἴ τιτι βροτῶν |          |
|          | ἀλκίμων ἐπικουρίαν                |          |
|          | καὶ τὴν ἔμμεναι νέων,             |          |
| 15       | ὦ Πανδίωνος υἱὲ καὶ Κρεούσας.     |          |

X. 9. ἀέκατι Pahlm. : δ' εκατι. 12. φθέγγευ Bl. : φθεγγου.

ΑΙΓ. [Νέ]ον ἦλθεν δολιχὰν ἀμείψας      στρ. β'.  
 κᾶρυξ ποσὶν Ἰσθμίαν κέλευθον·  
 ἄφατα δ' ἔργα λέγει κραταιοῦ  
 φωτός· τὸν ὑπέρβιον τ' ἔπεφνεν  
 20 Σίνιν, ὃς ἰσχυῖ φέρτατος  
 θνατῶν ἦν, Κρονίδα Λυταίου  
 σεισίχθονος τέκος·  
 σὺν τ' ἀνδροκτόνον ἐν νάπαις  
 Κρεμνῶνος, ἀτάσθαλόν τε  
 25 Σκίρωνα κατέκτανεν·  
 τάν τε Κερκυόνος παλαίστραν  
 ἔσχεν, Πολυπήμονός τε καρτερὰν  
 σφῦραν ἐξέβαλεν Προκό  
 πτας, ἀρείονος τυχὼν  
 30 φωτός. ταῦτα δέδοιχ' ὅπα τελείται.

ΧΟΡ. ΑΘ. Τίνα δ' ἔμμεν πόθεν ἄνδρα τοῦτον      στρ. γ'.  
 λέγει, τίνα τε στολὰν ἔχοντα ;  
 πότερα σὺν πολεμηῖοις δ-  
 πλοισι στρατιὰν ἄγοντα πολλάν ;  
 35 ἢ μοῦνον σὺν ὀπάσιν  
 στείχειν ἔμπορον οἷ' ἀλάταν  
 ἐπ' ἀλλοδαμίαν,  
 ἰσχυρόν τε καὶ ἄλκιμον  
 ᾧδε καὶ θρασύν, ὃς<τε> τούτων  
 40 ἀνδρῶν κρατερὸν σθένος

BACCHYLIDES—X. 16. νέον Palm. ἦλθεν κ : ἦλθε. 24. Κρεμ-  
 νῶνος κ · Κρεμνῶνος. 28. ἐξέβαλεν κ : εξεβαλλεν. 35. σὺν  
 ὀπάσιν Weil : συνοπλοισιν. 36. στείχειν κ · στιχειν. 39. ὅσπερ  
 Palm. 40. κρατερὸν κ : καρτερον.

ἔσχεν; ἦ θεὸς αὐτὸν ὀρμᾶ,  
 δίκας ἀδίκοισιν ὄφρα μῆσεται·  
 οὐ γὰρ ῥάδιον αἰὲν ἔρ-  
 δοντα μὴ ᾽ντυχεῖν κακῷ.  
 45 πάντ' ἐν τῷ δολιχῷ χρόνῳ τελεῖται.

ΑΙΓ. Δύο οἱ φῶτε μόνους ἀμαρτεῖν                    στρ. δ'.  
 λέγει, περὶ παιδίμοισι δ' ὤμοις  
 ξίφος ἔχειν [ἐλεφαντόκωπον,]  
 ξυστοὺς δὲ δύ' ἐν χέρεσσ' ἄκοντας  
 50 κηῦτυκτον κυνέαν Λάκαι-  
 ναν κρατὸς πέρι πυρσοχαίτου,  
 στέρνοις τε πορφύρεον  
 χιτῶν' ἄμφι, καὶ οὐλίον  
 Θεσσαλὰν χλαμύδ' ὀμμάτων δὲ  
 55 στίλβειν ἀπο Λαμνίαν  
 φοίνισσαν φλόγα· παῖδα δ' ἔμμεν  
 πρῶθηβον, Ἀρηϊῶν δ' ἀθυρμάτων  
 μεμνᾶσθαι πολέμου τε καὶ  
 χαλκεοκτύπου μάχας·  
 60 δίξισθαι δὲ φιλαγλάους Ἀθάνας.

XI. (K. 44, B. 7). KORINTH.

— — — — —

\*Ω Πέλοπος λιπαρῶς νάσου θεόδματοι πέλαι.

X. 48. εἰλ. Desrousse. 51. πέρι Jehb: ὑπέρ. 52. στερ. τε πορφ. | χιτῶν' ἄμφι Wilam., Platt: χιτ. πορφ. | στερ. τ' ἄμφι. 56. ἔμμεν K: εμεν.



- ἔγχεά τε λογχῶτι ξιφεά τ' ἀμφάκεα δάμναται εὐρώς·  
 χαλκεῶν δ' οὐκ ἔστι σαλπίγγων κτύπος·  
 10 οὐδὲ συλᾶται μελιφρῶν ὕπνος ἀπὸ βλεφάρων,  
 ἄμδν δς θάλπει κέαρ.  
 συμποσίων δ' ἐρατῶν βρίθοντ' ἀγυιαί, παιδικοί θ'  
 [ὕμνοι φλέγονται.

## XIV. (K. 47, B. 14). SAPIENS ALIUS AB ALIO.

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 ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~

Ἄλλος ἐξ ἑτέρου σοφὸς τό τε πάλαι τό τε νῦν.  
 οὐδὲ γὰρ ῥᾶστον ἀρρήτων ἐπέων πύλας  
 ἐξευρεῖν.

## ΠΡΟΣΟΔΙΟΝ.

## XV. (K. 48, B. 19). HAPPINESS IN TRANQUILLITY.

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 ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~  
 ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~ ~~~~~  
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- Εἰς ὄρος, μία βροτοῖσιν ἐστὶν εὐτυχίας ὁδός,  
 θυμὸν εἴ τις ἔχων ἀπενθῇ διατελεῖν δύναται βίον·  
 ὃς δὲ μυρία μὲν ἀμφιπολεῖ φρενί,  
 τὸ δὲ παρ' ὁμάρ τε καὶ νύκτα μελλόντων χάριν  
 5 ἐὼν ἰάπτεται κέαρ, ἄκαρπον ἔχει πόνον.

XIII. 9. χαλκεῶν: -έων Stob.; -έαν Plut. 11. ἄμδν: ἄμδς  
 (ἄμδς Vind.).

XV. 2. διατ. δυνατ. βίον Bergk: δυνατ. διατ. βίον. 3. δς: οἷς.  
 4. παρ' . . . νύκτα: παρόμαρτε νύκτα. 5. ἐὼν ἰάπτεται: αὐν  
 ἰάπτεται.







## MELANIPPIDES.

## I. (1). ΔΑΝΑΙΔΕΣ.

— ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —  
 5 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ — ὡ —

Οὐ παρθένων φόρευν μορφᾶεν εἶδος,  
 οὐδὲ τὰν αὐτὰν γυναικείαν ἔχον,  
 ἀλλ' ἐν ἁρμάτεσσι διφρούχοις ἐγυμνάζοντ' ἀν' εὐδι'  
 πολλάκις θήρῃσι φρένα τερπόμεναι, [ἄλσεα  
 5 <πολλάκι δ'> ἱερόδακρυ λιβανὸν εὐώδεις τε φοίνικας  
 τέρενα Σίρια σπέρματα. [κασίαν τε ματεῦσαι,

## II. (2). ΜΑΡΣΤΑΣ.

— ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ —  
 — ὡ — ὡ — ὡ — ὡ — ὡ —

ἃ μὲν Ἀθάνᾳ  
 τῶργαν' ἔρριψεν θ' ἱερᾶς ἀπὸ χειρός,  
 εἶπέ τ'· "ἔρρετ' αἷσχεα, σώματι λύμα,  
 οὐ με <τᾶ>δ' ἐγὼ κακότητι δίδωμι."

MELANIPPIDES I. 1. παρθένων: ἀνθρώπων Δ. μορφὰν  
 ἐνεῖδος Δ. 2. αὐτὰν: αὐτάν Δ. γυναικείαν Δ. 3. ἀν' . . . ἄλσεα:  
 ἀνευηλιασδεα Δ. 4. θήρῃσι Δ. 5. πολλάκι δ' Hiller. ἱερόδακρυ Δ.  
 πατεῦσαι ΔΒ. 6. Συρίας τέρεματα Δ.

II. 1. ἀθάνᾳ θύγατρ Δ. 2. ἔρριψε τε Δ. 4. οὐ με τᾶδ':  
 ἐμὲ δ'.

III (4). WINE'S MADNESS.

> |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 ω |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

Πάντες δ' ἀπαστύγειον ὕδωρ,  
 τὸ πρὶν εἶντες αἰδῶριες οἴνου,  
 τάχα δὴ τάχα τοὶ μὲν οὖν ἀπωλλύοντο,  
 τοὶ δὲ παράπληκτον χέον ὁμφάν.

IV. (6). A PRAYER.

> |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 > |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

κλύθι μοι, ὦ πάτερ,  
 θαῦμα βροτῶν, τῆς αἰεζώου  
 ψυχᾶς μεδέων.

V. (7). LOVE THE SOWER.

$\dot{\sim}$   $\dot{\sim}$  |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

Γλυκὺ γὰρ θέρος ἀνδρὸς ὑποσπείρων πραπίδισσι  
 [πόθου.

ARIPHON.

EIS TTIEIAN.

$\dot{\sim}$   $\dot{\sim}$  |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $\dot{\sim}$   $\dot{\sim}$  |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   
 $\dot{\sim}$   $\dot{\sim}$  |  $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$   $\dot{\sim}$

V. πραπίδων πόθος.







Ω καλλιπρόσωπε  
 χρυσοβόστρυχε Γαλάτεια,  
 χαριτόφωνε, θάλος ἐρώτων.

## TIMOTHEOS.

## I. (1). ΕΙΣ ΑΡΤΕΜΙΝ.

Μαινάδα, θιάδα, φοιβάδα, λυσσάδα.

## II. (4). ΚΤΚΛΩΨ.

> — — — — —  
 — — — — —  
 — — — — —  
 — — — — —

Ἐγχευε δ' ἐν μὲν δέπυς κίσσινον μελαίνας  
 σταγόις ἀμβρότας ἀφρῶ βρνάζον·  
 εἴκοσιν δὲ μέτρ' ἀνέχευ', ἀνέμισγε δ'  
 αἶμα Βακχίον νεορρύτοις δακρύοισι Νιμφᾶν.

## ΠΕΡΣΑΙ.

## III. (8).

Κλεινὸν ἐλὶθερίας τεύχων μέγαν Ἑλλάδι κόσμον.

## IV. (9).

— — — — —

Σέβεσθ' αἰδῶ σύνεργον ἀρετᾶς δοριμάχου.

PHILOXENOS—2 χρυσοβόστρυχε. 3 κάλλος ΑΕ.

TIMOTHEOS—II 1. ἔχευεν δ' Α. 3. εἴκοσι ἀνέχευαν ἔμισγε  
 διαμα Α; ἐνέχευεν, ἀνέμισγε δ' ἄμα Ε. 4. νύμφαν.

IV. δορυμάχου.



Σύ γ', ὦ τὸν αἰὶ πόλον οὐράνιον  
 ἀκτίσι λαμπραῖς Ἄλιε βάλλων,  
 πέμψον ἐκαβόλον ἐχθροῖσιν βέλος  
 σᾶς ἀπὸ νευρᾶς, ὦ ἰὲ Παιάν.

## TELESTES.

## I (1). ATHENA AND THE FLUTE.

|    |     |   |     |   |   |   |
|----|-----|---|-----|---|---|---|
|    | —   | — | [ — | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
| 5  | > — | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
| 10 | > — | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |
|    | —   | — | —   | — | — | — |

Ὅν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόψ  
 ὀργάνων διὰν Ἀθύναν [δρυμοῖς ὀρείοις  
 δυσόφθαλμον αἰσχος ἐκφοβηθεῖσαν  
 αὐθις ἐκ χερῶν βαλεῖν,

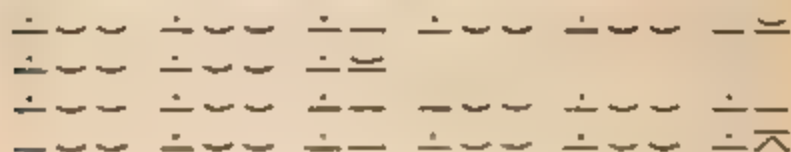
5 νιμφαγενεῖ χοροκτύψῳ φηρὶ Μαρσίῃ κλέος.  
 τί γάρ νιν εὐηράτοιο κάλλεος ὀξὺς ἔριος ἔτειρεν,

VIII. 2. λαμπραῖς ἀκτίσι ἤλιε. 3. ἐχθροῖσιν Farnell: ἐχθροῖσι.  
 TELESTES I 1. ὀρίοις. 2. ὄργανον. 5. χειροκτύψω.



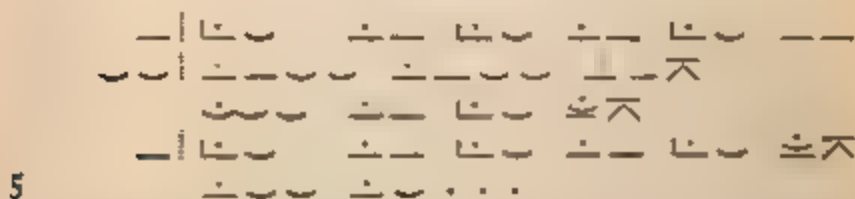
- ᾗ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθῷ;  
 ἀλλὰ μάταν ἀχόρευτος  
 ἄδε ματαιολόγων φάμα προσέπταθ' Ἑλλάδα μουσο-  
 10 σοφᾶς ἐπίφθονον βροτοῖς τέχνας ὄνειδος. [πόλων,  
 \* \* \* \* \*  
 ἂν συνεριθοτάταν Βρομίῳ παρέδωκε σεμνᾶς  
 δαίμονος ἱερθὲν πνεῦμ' αἰολοπτερύγων σὺν ἀγλαᾶν  
 [ὠκύτατι χειρῶν.

## II. (2) THE LYDIAN AND THE DORIAN MODE.



\*Ἡ Φρύγα καλλιπνόων αὐλῶν ἱερῶν βασιλῆα,  
 Λυδὸν δὲ ἤρμοσε πρῶτος  
 Δωρίδος ἀντίπαλον μούσας νόμον αἰόλον ὀμφᾶ,  
 πνεύματος εὐπτερον αὔραν ἀμφιπλέκων καλάμοις.

## III. (5). THE INTRODUCTION OF THE PHRYGIAN MODE.



TELESTES—I. 7. ᾗ, αἰγάρ A. ἀγανὸν A. 8. ἀναχορευτας AE.  
 9. φημα A pg. m. II. συνεριθοτάταν A.  
 II. 2. Λυδὸν δὲ A: αἰδωνος. ηρμοσε A. 3. μούσῃς νομοαἰολον  
 ὀμφαί.





σὰν ἀγρεύοντες δύναμιν.

σοῖς δὲ πόθοις Ἀχιλεὺς Αἴας τ' Αἶδαο δόμους ἦλθον·

σᾶς δ' ἔνεκεν φιλίου μορφᾶς καὶ Ἀταρνέος ἔντροφος

[ἁελίου χήρωσεν αὐγᾶς·

τοιγὰρ αἰοίδιμος ἔργοις, ἀθάνατόν τέ μιν αὐδήσουσι

[Μοῦσαι

- 15 Μναμοσύνας θύγατρεις, Διὸς ξενίου σέβας αἴξουσai  
[φιλίας τε γέρας βεβαίον.

## MELIC ADESPOTA.

I. (86 B.). THE GIFT OF SONG IS NOT FOR ALL.

— — — — —  
— — — — —

Οὐ γὰρ ἐν μέσοισι κείται δῶρα δυσμάχητα Μοισᾶν  
τῷπιτυχόντι φέρειν.

II. (87). A POET'S OATH.

— | — — — — —  
— — — — —

Ναὶ τὰν Ὀλυμπον καταδερκομέναν σκαπτοῦχον Ἥραν,  
ἔστι μοι πιστὸν ταμειῖον ἐπὶ γλώσσας.

III. (89). PEACE.

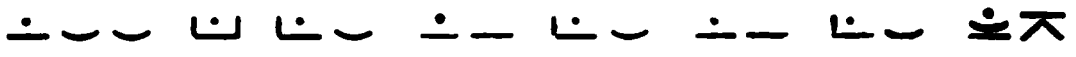
— — — — —  
— — — — —

ὦ γλυκεῖ' εἰρήνη,  
πλουτοδότειρα βροτοῖς.

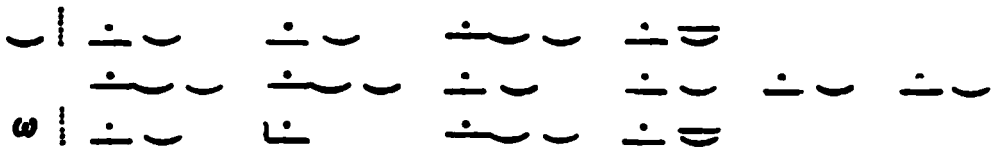
12. Ἀχιλλεύς AE. 13. ἀταρτανεός A; ἀταρνέως E. 14. αἴξουσai  
Wilam.; αὐδήσουσι.

MEL. ADESP.—III. εἰρήνη.

## IV. (92). HADES.

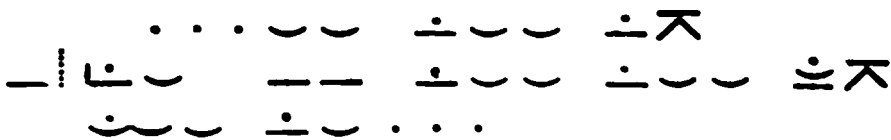
  
 Νυκτὸς αἰδνᾶς ἀεργηλοῖό θ' ὕπνου κοίρανος.

## V. (96). DEATH THE END OF SONG.



Ἐπειτα κείσεται βαθυδένδρῳ  
 ἐν χθονὶ συμποσίῳν τε καὶ λυρᾶν ἄμοιρος  
 ἰαχᾶς τε παντερπέος αὐλῶν.

## VI. (98). NIOBE.



θαλέθοντι βίῳ  
 βλάσταις τε τέκνων βριθομένα γλυκερὸν  
 φάος ὀρώσα

## VII. (99). MEN'S CARES ARE DIVERSE.



ἄλλον τρόπον  
 ἄλλων ἐγείρει φροντὶς ἀνθρώπων.

## VIII. (101). HEKABE.











## SKOLIA.

## ΣΚΟΛΙΑ ΑΤΤΙΚΑ (I.-XXIV.).

## I. (2). TO ATHENA.

$\begin{array}{ccccccccc} \text{ω} & \text{!} & & & & & & & & & \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \\ \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \text{—} & \end{array}$

Παλλὰς Τριτογένει', ἄνασσ' Ἀθάνα,  
 ὄρθου τήνδε πόλιν τε καὶ πολίτας  
 ἄτερ ἀλγέων καὶ στάσεων  
 καὶ θανάτων ἀώρων, σὺ τε καὶ πατήρ.

## II. (3). TO DEMETER AND PERSEPHONE.

Πλούτου μητέρ', Ὀλυμπίαν αἰίδω  
 Δήμητρα στεφανηφόροις ἐν ὥραις,  
 σέ τε, παῖ Διὸς Φερσεφόνη·  
 χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

## III. (4). TO APOLLO AND ARTEMIS.

Ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,  
 Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλω,  
 ἐλαφηβόλον τ' ἀγροτέραν  
 Ἄρτεμιν, ἧ γυναικῶν μέγ' ἔχει κράτος.

ΣΚΟΛΙΑ—I. 1. Ἀθάνα conj. Bergk : Ἀθηνά. 3. τε καί.

II. 4. ἀμφετον Δ.

III. 2. ἀπόλλων Δ.

IV. (5). TO PAN.

ὦ Πάν, Ἀρκαδίας μεδέων κλεεγνᾶς,  
ὄρχηστᾶ, Βρομίαις ὀπαδὲ Νίμφαις,  
γελάσσειας, ὦ Πάν, ἐπ' ἐμαῖς  
εὐφροσι ταῖσδ' αἰοδαῖς κεχαρημένος.

V. (7). THE WINDOW OF THE SOUL.

Εἴθ' ἐξῆν, ὁποῖός τις ἦν ἕκαστος,  
τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν  
εἰσιδόντα, κλήσαντα πάλιν,  
ἄνδρα φίλον νομίζειν ἀδόλφῳ φρενί.

VI. (8). THE SCALE OF BLESSINGS.

Ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ,  
δεύτερον δὲ φυὰν καλὸν γενέσθαι,  
τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

HARMODIOS AND ARISTOGEITON.

VII. (9).

Ἐν μύρτοι κλαδὶ τὸ ξίφος φορήσω,  
ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων,  
ὅτε τὸν τύραννον κτανέτην  
ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

VIII. (10).

Φίλταθ' Ἀρμόδι', οὐ τί πον τέθνηκας,  
νῆσσις δ' ἐν μακάρων σέ φασιν εἶναι,

IV. 1. *ω* ΔΕ. 3. γελασῖαισιω Α. 4. εὐφροσι Wilam.:  
εὐφροσύναις ΔΕ.

V. 3. εἰσιδόντα Α: ἰδόντα Ε. κλήσαντα Sm.: κλεισαντα.

ἵνα περ ποδώκης Ἀχιλεὺς,  
 Τυδείδην τέ φασιν ἐσθλὸν Διομήδεα.

## IX. (11).

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,  
 ὥσπερ Ἀρμόδιος καὶ Ἀριστογείτων,  
 ὅτ' Ἀθηναίης ἐν Θυσίαῳ  
 ἄνδρα τύραννον Ἰππαρχον ἐκαινέτην.

## X. (12).

Αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,  
 φίλταθ' Ἀρμόδιος καὶ Ἀριστογείτων,  
 ὅτι τὸν τύραννον κτανέτην  
 ἰσονόμους τ' Ἀθήνας ἐποίησάτην.

## XI. (14). LEIPSYDRION.

Αἰαί, Ἀειψύδριον προδωσέταιρον,  
 οἷους ἄνδρας ἀπώλεσας, μάχεσθαι  
 ἀγαθοὺς τε καὶ εὐπατρίδας,  
 οἳ τότε ἔδειξαν οἷων πατέρων ἴσαν.

## XII. (27). TO KEDON.

⋈ — ⋈ — ⋈ — — — — — ⋈ —  
 ⋈ — ⋈ — — — — — ⋈ — — — — — ⋈ —

Ἐγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθον,  
 εἰ χρή τοῖς ἀγαθοῖς ἀνδράσιν οἶνοχοεῖν.

SKOLIA—VIII. 3. αχιλλεύς AB.

X. 3. Ἀρμόδιε. Ἀριστογείτων.

## XIII. (15). ADVICE TO THE MARINER.

> ˘ ˘    ˘ >    ˘ ˘ ˘    ˘ ˘    ˘ ˘  
 > ˘ ˘    ˘ ˘    ˘ ˘    ˘ ˘    ˘ ˘  
 ˘ ˘ ˘    ˘ >    ˘ ˘    ˘ ˘  
      ˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘    ˘ ˘

<Ωραῖον> ἐκ γῆς χρὴ κατίδην πλόον,  
 εἴ τις δύναιτο καὶ παλάμην ἔχει·  
 ἐπεὶ δέ κ' ἐν πόντῳ γένηται,  
 τῷ παρεόντι τρέχειν ἀνάγκη.

## XIV. (16). THE CRAB AND THE SERPENT.

˘ ˘ ˘    ˘ ˘    ˘ ˘  
 ˘ ˘ ˘    ˘ ˘    ˘ ˘  
      ˘ >    ˘ ˘    ˘ ˘    ˘ ˘  
 ˘ ˘ ˘    ˘ ˘    ˘ ˘

Ὁ καρκίνος ὧδ' ἔφα  
 χαλᾷ τὸν ὄφιν λαβών·  
 "εὐθὺν χρὴ τὸν ἐταῖρον ἔμμεν  
 καὶ μὴ σκολιὰ φρονεῖν."

## XV. (21). ADMETOS.

˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘ ˘    ˘ ˘ ˘

Ἀδμήτου λόγον, ὦ ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,  
 τῶν δειλῶν δ' ἀπέχου, γνοῖς ὅτι δειλοῖς ὀλίγα χάρις.

## XVI. (22). THE IDEAL COMRADE.

Σὶν μοι πῖνε, σπινθήβα, σπινέρα, συσσεφανηφόρει,  
 σὶν μοι μαινομένῳ μαίνεο, σὶν σώφρονι σωφρόνει.

XIII. 1. ὦραῖον Stadtmüller.

XIV. 3. ἐν μὲν A; ἔμμεν B.

XVI. 2. σωφρονήσω σωφρονι A; συσσωφρόνει σώφρονι B.

## XVII. (23). TRUST NOT THE UNSEEN.

Ὑπὸ παντὶ λίθῳ σκορπίος, ὃ 'ταῖρ', ὑποδύεται·  
φράζεν, μή σε βάλη· τῷ δ' ἀφανεῖ πάς ἔπεται δόλος.

## XVIII. (24). POSSESSION AND DESIRE.

Ἄ ὅς τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται λαβεῖν·  
κἀγὼ παῖδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔραμαι λαβεῖν.

## XIX. (26). FIDELITY.

Ὅστις ἄνδρα φίλον μὴ προδίδωσιν, μεγάλην ἔχει  
τιμὰν ἔν τε βροτοῖς ἔν τε θεοῖσιν κατ' ἐμὸν νόον.

## XX. (17). AIAS.

⋮ — — — — — ⋮ — — — — — ⋮ — — — — — ⋮ — — — — —  
⋮ — — — — — ⋮ — — — — — ⋮ — — — — — ⋮ — — — — —

Παῖ Τελαμῶνος Αἴαν αἰχμητά, λέγουσί σε  
ἐς Τροῖαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

## XXI. (18).

Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
ἐς Τροῖαν λέγουσιν ἐλθεῖν Δαναῶν καὶ Ἀχιλλέα.

## XXII. (19). A WISH.

Εἴθε λύρα καλὰ γενοίμαν ἐλεφαντίνα,  
καί με καλοὶ παῖδες φοροῖεν Διόνυσον ἐς χορόν.

SKOLIA—XX. μετ' Ἀχ. Eust. ; καὶ Ἀχ. AE.

XXII. 1. καλή. 2. φέροειν Athen. Δ : φορέοιεν Dion cod.  
Par. Gr. 1773.

## XXIII. (20). A WISH.

Εἴθ' ἄπυρον καλὸν γενοίμην μέγα χρυσίον,  
καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένῃ νόον.

## XXIV. (30). AN EPICUREAN.

[illegible]

## HYBRIDS.

## XXV. (28).

5

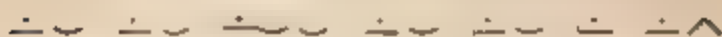
Ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος στρ. α'.  
καὶ τὸ καλὸν λαισθήϊον, πρόβλημα χρωτός·  
τούτῳ γὰρ ἄρῳ, τούτῳ θερίζω,  
τοίτῳ πατέω τὸν ἀδὴν οἶνον ἀπ' ἀμπέλω·  
5 τούτῳ δεσπότας μνοῖας κέκλημαι.

τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος στρ. β'.  
καὶ τὸ καλὸν λαισῆϊον, πρόβλημα χρωτός,  
πάντες γόνυ πεπτηῶτες ἄμυν  
<πάντες χαμαὶ με προσ>κυνέανθ' ἄτε δεσπόταν  
καὶ μέγαν βασιλῆα φωνέοντες.

XXV. 6. τολμῶντες ΑΞ. 8. ἀμὼν Hiller: ἐμὼν. 9. πάντες Stadtmuller. χαμαὶ με προσκ. Sitzler: κυνέοντι δεσπόταν. 10. βασιλέα ΑΞ.

## FOLK-SONGS.

## I. (1). SONG OF THE SHEAF.



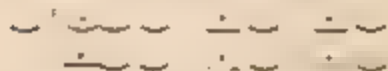
Πλεῖστον οὔλον οὔλον ἔει, ἴουλον ἔει.

## [II. (2). LINOS.]

\*Ω Δίνε <πάσι> θεοῖσιν  
τετιμένε, σοὶ γὰρ ἔδωκαν  
πρώτῳ μέλος ἀνθρώποισιν  
φωναῖς λιγυραῖς ἀεῖσαι·

5 Φοῖβος δὲ κότῳ σ' ἀναιρεῖ,  
Μοῦσαι δέ σε θρηνέουσιν.

## III. (4). ΕΙΣ ΑΦΡΟΔΙΤΗΝ.



Ἀνάβαλ' ἄνω τὸ γῆρας,  
ὦ καλὰ Ἀφροδίτα.

## IV. (5). ΕΙΣ ΔΙΟΝΤΣΟΝ.



Καλεῖτε θεόν.

"Σεμελήϊ" Ἰακχε πλουτοδότα."

## V. (6). ΕΙΣ ΔΙΟΝΤΣΟΝ.

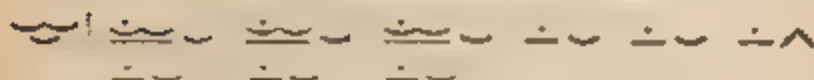
Ἐλθεῖν, ἦρω Διόνυσε,  
Ἀλείον ἐς ναὸν

FOLK SONGS—II. Schol. Ven. B, Σ 570: θεοῖς τετιμημένε σοὶ γὰρ πρώτῳ μ. ἔδ. ἀθάνατοι ἀνθρώποισι. 5. δέ σε κότῳ. The text is Bergh's.

V. 2. Ἀλείον: ἄλιον.

ἄγνόν σὺν Χαρίτεσσιν,  
 ἐς ναόν,  
 5 τῷ βοέῳ ποδὶ θύων.  
 ἄξιε ταῦρε,  
 ἄξιε ταῦρε.

## VI. (7). ITHYPHALLIC SONG.



<Ἀνάγετε πάντες,> ἀνάγετ', εὐρυχωρίαν  
 τῷ θεῷ ποιεῖτε·  
 ἐθέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυδωμένος  
 διὰ μέσου βαδίζειν.

## VII. (8). SONG OF THE PHALLOPHOROI



Σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν  
 ἄπλοιν ῥιθμόν χέοντες αἰόλῳ μέλει,  
 καινάν, ἀπαρθέεντον, οὔτι ταῖς πάρος  
 κεχρημέναν ᾠδαῖσιν, ἀλλ' ἀκήρατον  
 5 κατάρχομεν τὸν ὕμνον.

## VIII. (11). RITUAL OF THE LIBATION.



Τίς τῇδε; "πολλοὶ κάγαθοί."  
 ἐκκέχυται· κάλει θεόν.

VI. 2. ποιεῖτε τῷ θεῷ. 3. ἐσφυδρωμένος.

VII. 3. καὶ μάν. 4. κεχρημενηαν Δ.





## XIV. (19). FLOWER SONG.

$\begin{array}{ccccccc} > \dot{\sim} & \sim \sim & > \dot{\sim} & \sim \sim & > \dot{\sim} & \sim \sim & \sim \dot{\sim} & \sim \wedge \\ \sim \dot{\sim} & \sim \sim & \sim \dot{\sim} & \sim \sim & \sim \sim & \sim \sim & \sim \dot{\sim} & \sim \wedge \end{array}$

Ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα, ποῦ μοι τὰ καλὰ σέλινα;  
 "Ταδὶ τὰ ῥόδα, ταδὶ τὰ ἴα, ταδὶ τὰ καλὰ σέλινα."

## XV. (20). BLINDMAN'S BUFF.

$\begin{array}{cccc} \sim \dot{\sim} & \sim \sim & \sim \sim & \sim \wedge \end{array}$

Χαλκῆν μυῖαν θηράσω.  
 Θηράσεις, ἀλλ' οὐ λήψει.

## XVI. (21). TORTOISE.

$\begin{array}{ccccccc} \geq | \dot{\sim} & \sim \sim & \sim \sim & \sim \sim & \sim \sim & \sim \sim & \sim \wedge \end{array}$

- A. Χέλει χελώνη, τί ποῖεις ἐν τῷ μέσῳ;  
 B. "Μαρύομ' ἔρια καὶ κρόκαν Μιλησίαν."  
 A. 'Ο δ' ἔκγονός σου τε ποῖων ἀπώλετο;  
 B. "Λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο."

## XVII. (22 A). PHILELIAS.

$\begin{array}{cccc} \sim \sim & \sim \sim & \sim \sim & \sim \wedge \end{array}$

"Εξεχ', ὦ φίλ' Ἥλιε.

## XVIII. (23). SONG OF THE BOTTIALIAN GIRLS

$\begin{array}{cccc} \sim \dot{\sim} & \sim \sim & \sim \sim & \sim \sim \end{array}$

"Ἵωμεν εἰς Ἀθήνας.

XIV. 2. ποῦ μοι ταδὶ τὰ ῥόδα.

XVI. 1. ποιεῖς, ἀπὸ ποιῶν 3. 2. ἔρια μαρύομαι. κρόκην.



10 — — — — —  
 13-16 — — — — —  
 17 — — — — —  
 19-20 — — — — —

- ἦλθ', ἦλθε χελιδών,  
 καλὰς ὥρας ἄγουσα  
 καλοὺς ἐνιαυτούς,  
 ἐπὶ γαστέρα λευκά,  
 5 ἐπὶ νῶτα μέλαινα,  
 παλάθαν σὺ προκύκλει  
 ἐκ πίονος οἴκου  
 οἴνου τε δέπαστρον  
 τυροῦ τε κᾶνυστρον.  
 10 καὶ πύρνα χελιδών  
 καὶ λεκιθίταν  
 οὐκ ἀπωθεῖται. πότερ' ἀπίωμες ἢ λαβώμεθα;  
 εἰ μὲν τι δώσεις εἰ δὲ μή, οἶκ' ἔασομες  
 ἢ τὰν θύραν φέρωμες ἢ θοῦπέρθυρον  
 15 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν  
 μικρὰ μὲν ἔστι, ῥαδίως μιν οἶσομες.  
 ἂν δὲ φέρῃς τι,  
 μέγα δὴ τι φέροις.  
 ἄνοιγ', ἄνοιγε τὰν θύραν χελιδόνι·  
 20 οὐ γὰρ γέροντες ἐσμεν, ἀλλὰ παιδία.

XXII. 3. καὶ καλοὺς ΔΟ. 6. π. οὐ προκυκλεῖς ΔΟ. 10. πυρῶν  
 αχελιδων Α: πυρῶν ἃ χελ. Β. 14. φέρομες Ο. τὸ ὑπερθ. ΔΟ.  
 16. αἰσομεν. 17. δέ: δὴ. 18. φέροις ΔΟ.

## XXIII. (42). SONG OF THE SICILIAN SHEPHERDS.

$\dot{\bar{\cdot}} >$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim$      $\dot{\bar{\cdot}} \wedge$   
 $\dot{\bar{\cdot}} >$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim$   
 $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim$      $\dot{\bar{\cdot}} \wedge$   
 $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim$

Δέξαι τὰν ἀγαθὰν τύχαν,  
 δέξαι τὰν ὑγίειαν,  
 ἂν φέρομες παρὰ τῆς θεοῦ,  
 ἂν ἐκαλέσσατο τήνα.

## XXIV. (43). LESBIAN MILL-STONE SONG.

$\sim \sim \sim \sim \sim \sim$   
 $\sim \vdots \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim$   
 $\sim \sim \vdots \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim$

Ἄλει μύλα ἄλει·  
 καὶ γὰρ Πιπτακὸς ἄλει,  
 μεγάλας Μιτυλάνας βασιλεύων.

## XXV. (44). CHALKIDIAN LOVE SONG.

$\sim \vdots \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} >$      $\dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim$   
 $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim \sim$      $\dot{\bar{\cdot}} \sim \sim \sim$      $\dot{\bar{\cdot}} \sim \sim$   
 $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim$      $\dot{\bar{\cdot}} \sim \sim \sim$      $\dot{\bar{\cdot}} \sim \sim \sim$      $\dot{\bar{\cdot}} >$      $\dot{\bar{\cdot}} \sim \sim \sim$   
 $\quad \quad \quad [ \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \quad \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim$

ὦ παῖδες, ὅσοι Χαρίτων τε καὶ πατέρων λάχετ'  
 μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὁμιλεῖν.    [ἐσθλῶν,  
 σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελὴς ἔρως ἐπὶ Χαλκιδέων  
 θάλλει πόλεσιν.

## XXVI. (45). PAIAN TO LYSANDER.

$\geq \vdots \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim \dot{\bar{\cdot}} \sim \sim \sim$   
 $\dot{\bar{\cdot}} \sim \sim \quad \dot{\bar{\cdot}} \sim \sim$

FOLK-SONGS—XXIV. 1. ἀλεῖ vulgo.

XXV. 1. ὅσοι : οἱ. ἐλάχετε. 2. ὁμιλιαν.



- σὲ δὲ παρόνθ' ὀρώμεν,  
οὐ ξύλινον οὐδὲ λίθινον, ἀλλ' ἀληθινόν·  
20 εὐχόμεσθα δὴ σοι.  
πρῶτον μὲν εἰρήνην ποίησον, φίλτατε·  
κύριος γὰρ εἶ σύ.  
τὴν δ' οὐχὶ Θηβῶν, ἀλλ' ὅλης τῆς Ἑλλάδος  
Σφίγγα περικρατοῦσαν,  
25 Αἰτωλὸς ὅστις ἐπὶ πέτρας καθήμενος,  
ὥσπερ ἡ παλαιά,  
τὰ σώμαθ' ἡμῶν πάντ' ἀναρπάσας φέρει,  
κοῦκ ἔχω μάχεσθαι·  
Αἰτωλικὸν γὰρ ἀρπάσαι τὰ τῶν πέλας,  
30 νῦν δὲ καὶ τὰ πόρρω·  
μάλιστα μὲν δὴ κόλασον αὐτός· εἰ δὲ μή,  
Οἰδίπουν τιν' εὐρέ,  
τὴν Σφίγγα ταύτην ὅστις ἢ κατακρημνιεῖ  
ἢ σπῖλον ποιήσῃ.

## RIDDLES (ΓΡΙΦΟΙ).

## XXVIII. (29).

Ἐν φανεράῃ γενόμεαν, πάτραν δέ μου ἀλμυρὸν ὕδωρ  
ἀμφὶς ἔχει· μάτηρ δ' ἔστ' ἀριθμοῖο πάις.

## XXIX. (32).

Τί ταῦτόν <ἐστίν> οὐδαμοῦ καὶ πανταχοῦ;

## XXX. (35).

Γαστήρ ὅλον τὸ σῶμα, πανταχῇ βλέπων  
ὀφθαλμός, ἔρπον τοῖς ὁδοῦσι θηρίον.

## NOTES.

### EUMELOS.

EUMELOS of Korinth, a Bacchiad, must have been one of the famous poets of Peloponnese to have received the commission to write a prosodion for the Messenians. He is said to have founded Syracuse together with Archias in 734 B.C. Pausanias 5. 19. 10 suggests, improbably enough, that he may have been the author of the inscriptions on the chest of Kypselos. Eumelos is reported to have composed an historical epic *Κορινθιακά*, and other epics entitled *Βουγυρία*, *Εύρωπία*, *Τιταρομαχία*, *Νέστορα*. Probably all early Korinthian poetry was attributed to him. Schoeffer *de Deli insulae rebus*, p. 8, refers the verses of the prosodion to the fifth century.

PAUS. 4. 33. 2: cf. 4. 4. 1, 5. 19. 10. This prosodion, the oldest extant cult song known to the Greeks, and older than the *Homeric Hymn* to Apollo, was sent to the musical festival at Delos on the occasion of the first participation by the Messenians in the famous agón held there in honour of Apollo. The presence of Messenians at a national Ionic festival (cf. Thuk. 3. 104) may point to hostile relations with the Spartans in the time of the Messenian king Phintias, whose reign fell before the first Messenian war (743-724; Busolt *Gr. Gesch.* 1. 151). In connection with the prosodion of Eumelos the fact may be recalled that Kallimachos' *Hymn to Delos* was written for a sacred embassy sent by Ptolemy.

1. Ἰθωμάτα: sing. as ἄξο, *Φάναξ Κρονίδα, καλὸν ἔργαγμα ἰλήφω θυμῷ τῷ Λακεδαιμονίῳ* I.G.A. 75 (unless we read *τοῖς Λακεδαιμονίοις*). ἔπλετο: 'became.' In sending an embassy to Delos the Messenians recognize the cult of another god besides the Zeus of Ithome, in whose honour the musical festival and agón



called *Ἰθωμαία* was celebrated every year. The 'Muse' is the Muse of Delos, of Apollo (*Ἀπολλωνίη*?) *καταθύμιος*: *καταθύμιος* (apud Hom.) i q. *ἐνθύμιος*, κατὰ ψυχὴν, ποη., inquit (*Arctostichus*), quod apud nos, sc. ἀρεστός (as here and Theogn. 617); *Lehrs de Arist. studiis Hom.* 146. Cf. Ψ 548 φίλος ἐπλετο θυμῷ.

2. A dactylic pentapody after an hexapody is found in Stes. iii. Since Paus. speaks of *ἐπη*, we might expect two hexapodies, though nothing is really known about the metre of the early prosodia. Bergk read *καθαρά<ν κίθαριν*, as if the poet were attacking the flute, which was then, he maintained, chiefly played by foreigners, slaves, and barbarians. But, apart from the unusual expression—which is not well supported by [Sinn] 148. 8 *πνεῦμα χέων καθαροῖς ἐν αὐλαῖς*, or by Kallim. 2. 12 *σιωπηλὴν κίθαριν*—aulodie was at least not common till Klonas, long after Eumelos. Reinann thinks *καθ. κίθαριν* refers to the Aiolian mode which was *κίθαρι-δικωτάτη*. This is improbable. Sitzler suggests *κραδίαν. ἐλευθέρα*: may refer to the liberties of Messenia, which were even then in danger. So *ἐλευθ. κρητήρ* Z 528, of the freeing of Troy. *σάμβαλ*: Aiohc (Sa. xxxvii.) and Ionic (Anakr. vii.). *Μῶσα*: under the influence of the usage current in the later choral lyric the Aiohc *Μοῖσα* was wrongly substituted for the Doric form, perhaps after the restoration of Messenia by Epaminondas when interest in its native poetry was revived. *ἔχουσα* was incorrectly transcribed from ΕΧΟΥΣΑ. Note the end rime, which is uncertain in Homer, of the leonine rime in B 484 *ἔσπετε νῦν μοι, Μοῦσαι, Ὀλυμπία δῶματ' ἔχουσαι*.

## TERPANDER.

TERPANDER was born in the island of Lesbos, one of the homes of epic and cyclic poetry. It was to the Lesbian shore that the head of the mythical singer Orpheus was borne after it had been cast into the waters of the Hebros. Terpander led the life of a wandering flute-player and rhapsode until he took up his residence in Sparta, whither he was summoned on the advice of the Delphic oracle to heal the internal disorders of the state that seem to have succeeded the conclusion of the first Messenian war. The importation of genius into Lakedaemon is consistently connected by tradition with the existence of civil feud or some other internal distress. Terpander, Thaletas,

Alkman, and Tyrtaios are said to have become Spartans from a like cause. Though there were ancient skeptics as to this sequence of plague and poet, the evidence points at once to a distrust of its own powers to pacate the offended gods on the part of the Spartan state and to the efficacy of over-sea prophecy and poetry. In later times the strife of adjacent cities was often settled by the arbitrament of a stranger; and Rome called upon Livius Andronicus to help the state by means of song. Terpander is said to have flourished under Midas II (738-695 ?), but the only certain date in his history is 676, when the poet, already advanced in years, instituted a musical and poetical agon in conjunction with the Karneian festival of Apollo, and was proclaimed victor in the contest. The period of the poet's activity in Greece may be regarded as the first quarter of the seventh century.

Terpander was the founder of the first musical epoch (*katartaxis*) in Sparta. His successor, the founder of the second epoch, was Thaletas, who introduced the paian, hyporcheme, pyrriche, inaugurated the festival of the gymnopaidia, and established the choral lyric. Terpander cultivated the kitharoedic nomos, which he enriched and enlarged, so that it received a sevenfold arrangement, traces of which certain scholars seek to discover in Sappho, Pindar, Solon, Aischylos, Kallimachos, and even in the Latin poets. He modified the existing lyre of seven strings by putting the highest note (*ψήχη*) in place of the third from the last (*τάρχη*), so that his scale was *c, f, g, a, b, c, d, e*, that is, an octave with the omission of one note in the scale. The lyre adopted by him remained the chief stringed instrument till the fifth century. As Olympus, his predecessor, is the founder of instrumental music because of his invention of the flute with seven stops, so Terpander may be called the founder of ancient vocal music, because the lyre is better suited than the flute to accompany the human voice. Olympus introduced the Phrygian and Lydian modes into Greece. Terpander adapted the famous old Dorian mode to the lyre, introduced the Aolian mode, which was always regarded as best suited to the lyre, and created the Boeotian mode. He set to music the poems of Homer, probably the *Hymns*, and used the nomos as preludes to the recitations of longer

poems at the musical contests. He enfranchized the lyre in a Dorian state, gave the nome a place in the festivals where the secular prooimia of the rhapsodes had been exclusively sung, fixed the melodies and arranged the instrumental accompaniment; in short, founded the Spartan school of kitharoeds. So great was his influence that the school created by him lasted till the time of Phrynus, who lived in the Persian wars. Sappho (92) alludes to him in the line, *πέρροχος ὡς ὅτ' ἀοιδὸς ὁ Λέσβιος ἀλλοδαποῖσιν*, and the proverb, *μετὰ Λέσβιον ᾠδόν*, referred to the custom at the Karneia of calling upon the disciples of Terpander before all the other contestants. The titles of his nomes are: *Διόλιος*, *Βοιωτίος*, names derived from the modes employed, the *δρβιος* to Apollo (Frag. ii), perhaps identical with the *ἀξύς*, the *τροχαῖος*, a designation that does not imply the use of *τροχαῖοι σημανταί*, the *τετραοῖδιος*, of obscure meaning, the *Τερπάνδρειος*, and the *Καπίων*, which is taken from the name of a pupil. Terpander also wrote skolia to the accompaniment of the flute and in spondaic rhythms.

I. Clem. Alex. *Strom.* 6. 784 (Arsen. Vi 1 261, Apostol. 3. 29 c). quoted to illustrate the solemnity of the Dorian mode. The simple style and the rhythm give a liturgical tone to the poem which is well adapted to illustrate this stately mode.

1. ἀρχά. of the various possible explanations I prefer the following. Though the whole poem is in honour of Zeus, the special mention of his name at the outset is the proper 'beginning.' The naming of Zeus is the ἀρχα. Cf. Alkm. 2 *ἐγώνγα δ' εἰδόμεναι ἐκ Διὸς ἀρχομένα*, Pind. *Nem.* 2. 1 *ὅθεν περ καὶ Ὀμηρίδαι | ῥαπτῶν ἐπέων τὰ πολλὰ δαῖδοι, ἀρχονται, Διὸς ἐκ προομίου*, *Nem.* 1. 8 *ἀρχαὶ δὲ βέβληνται θεῶν*, 'the foundations of the song have been laid in the mention of the gods,' Hes. *Theogon.* 47 *Ζῆνα . . . ἀρχόμεναι θ' ὕμνευσι θεὰ λήγουσαι τ' ἀοιδῆς*, the proverbial *ἐκ Διὸς ἀρχώμεσθα καὶ ἐς Δία λήγετε* Theokr. 17. 1, Aratos *Phaen.* 1, *ab Jove principium* Verg. *Ecl.* 3. 60, Calpurn. *Ecl.* 4. 82.

Less acceptable explanations are: (1) The poem is the 'orthian' nome of Terpander, and ἀρχα is the technical designation of the first main division. This strains the meaning, and, besides, the metre of the orthian nome of Terpander was in all probability the dact. hex. (2) ἀρχά denotes the σπονδή, and the whole poem is a σπονδαῖον. So Immisch *R. M.* 44. 659. Solemn songs were, it is true, sung at the beginning of

the symposium at which libations were offered to Olympian Zeus, etc. (Ion 2. 6 *ἐκ Διὸς ἀρχόμενοι πινόμεν*). But ὕμνων in v. 4 must then be interpreted as a reference to the succession of libations (and songs) which were made on the appearance of each fresh bowl. (3) In a cosmogonic sense. But the theory that Zeus was the 'beginning of all things' was not developed till a late period, and then chiefly among the Stoics. Zeus became the pantheistic *Al. in Al.*, the *A* and *Ω* of all things ("First hymn to the Father Of all things and then The rest of immortals."—M. Arnold). Cf. Proklos on Plato *Timaeus* 2. 95, 45 *Ζεὺς κεφαλὴ. Ζεὺς μέσσα, Διὸς δ' ἐκ πάντα τέτυκται*, *Orphic Hymn* 20. 5 *Διὰ παγγενετήν*. This explanation is not to be defended by (*Zeus, πατὴρ ἀνδρῶν τε θεῶν τε* A 544 (iles, *Theogn.* n. 4.), or Aisch. Frag. 70. *Πρὶν δ' ἄλλων* is in no wise parallel.

2. ἀγήτωρ. cf. B 669 *ὅς τε θεοῖσι καὶ ἀνθρώποισι ἀνάσσει*. In Sparta *Ζεὺς ἀγήτωρ* was the leader of the troops in battle.

3. πέμπω: is appropriate in the case of offerings to divinities. Cf. *Theogn.* 777, and Aisch. *Pers.* 939, *Sept.* 443, Eur. *I T* 171, *Auth. Pal.* 6. 17. 1, a Dodonaian inscr. (*R. M.* 39. 197) *Ζεῦ Δωδωνῆς μεδέων τόδε σοὶ δῶρον πέμπω*, Eur. Frag. 640 *δαπάνας ὅταν θαναοῖσι πέμπωσιν κενάς*. So the gods *πέμπουσι χάριν* Pind. iv. 2. For the solemn repetition cf. Pind. *Isthm.* 5. 52 *Ζεὺς τὰ τε καὶ τὰ νέμει*, | *Ζεὺς ὁ πάντων κύριος*, and *Pyth.* 2. 49.

4. ὕμνων: the first mention, outside of Homer, of this class of lyric poetry.

Metre: the fragment has been arranged in two, three, and four lines. The metre has been regarded as consisting of paroemiacs (Ritschl, Bernhardt), as molossi (O. Müller), as orthian iambs (Caesar), and as *τροχαῖοι σημαντοὶ* and *σπονδαῖοι δ.πλοῖ* (Rosshach, Bergk). Lengthened spondees (—) can be arranged rhythmically, e.g. — — — — —

— — — — — (metrically two molossi), and classed with the rhythms of the *γένος δ.πλασίων*, because in the lengthened molossus — — may be taken as the thesis, — as the arsis (when the twelve-time foot — — — is a *τροχαῖος σημαντός*); or — as the arsis, — — as the thesis (orthian iambic). Each — — — is a colon by itself. But the identification of the poem with the *νόμος τροχαῖος* of Terpander is entirely uncertain. The name of this nome may be derived from the melody, not from the rhythm. *ὀρθιοὶ λαμβοὶ* and *ὀρθιοὶ νόμοι* are not equivalent. *ὀρθιος*, as applied to metre, means (1) that the thesis and arsis are alike—either longs or shorts, (2) that the same foot recurs in the same form, as in pure iambs and in pure dactylic hexameters. When used of melody, *ὀρθιος* means 'high pitched.' The same term does not necessarily include metre and melody. See *Graf R. M.* 43. 515. We may have here a pure spondaic rhythm.



**II.** Schol. Aristoph. *Nubes* 595, from the prooimía of Terpander, Suidas s. v. ἀμφιανακτίζειν.

This form of prelude was so stereotyped in the dithyramb that ἀμφιανακτίζειν became an equivalent for προοιμιάζεσθαι, and the poets using it were called ἀμφιάνακτες. Parallels with ἀναξ, apart from *Nubes* 595 (ἀμφι μοι αἶτε Φοῖβ' ἀναξ), are wanting, but we find ἀνεββάλετο καλὸν αἰδεῖν | ἀμφ' Ἀρεῶς φιλότῃτος θ' 266, a line which, though perhaps later than Terpander, shows the antiquity of the phrase. ἀμφί with accus. is frequent in preludes in the *Hom. Hymns* 7. 1, 19. 1, 22. 1, 33. 1 (cf. 3. 57), *Mel. Adesp.* 30 A, *Eur. Troad.* 511. μοι is a part of this formula when the verb is not in the first person. The enclitic form after a preposition, as in *Aisch. Choeph.* 220; so περὶ μου, ὑπέρ μου in the scenic poets. ἑκαταβόλον: *ἑκαβόλον* as *ἑνακτα*? Read *ἑκηβόλος* in P 333. But also in A 21, X 302 conjecture is necessary to preserve the F of *ἑκηβόλος*. αἰδ' ᾧ φρήν: so *Crusius*; αἰδε φρήν, *Hiller*, a verse ending like ἡῶθε πρό, βέβριθε χθών. For φρήν = ἐγώ, cf. *carm. pop.* 3. *Hermann's* αἰδέτω φρήν introduces a contraction of αἶε that is unwarranted in this period. *Bergk* made αἰδέτω φρήν (iamb. penthim.) the beginning of v. 2. Against this is the statement of [Plutarch] *de musica* 4, that the prooimía of Terpander consisted of dact. hexameters. The 'orthian' nome of Terpander, from which Suidas quotes this prooimion, can scarcely have received this name, as *Bergk* thought, because it contained iambs which originally were called ὀρθιοί. See on I. If the iambs are correct, then 'prooimion' is loosely used by the schol. on *Aristoph. Nubes* 595, and means merely the beginning of a nome, not one of the poems in hexameters which were usually called prooimía. The relation of the prooimía to the nomes is involved in much obscurity. Perhaps νόμος is a generic, προοίμιον a specific, expression. The latter may have been used of the nome when it was an overture to a rhapsodic recitation, a sacrifice, or a festival (*Crusius*).

**III.** *Keil Anal. Gramm.* 6. 6: the name spondee is derived from the rhythm employed in songs sung at the libations; cf. παρὰ σπονδῆσιν αἰδεῖν *Kallim.* l. 1. Attributed to Terpander.

1. Μνάμα: a short form for Μνημοσύνη, whose daughters were the Muses (*Hes. Theogon.* 54, 915).

2. Μωσάρχη: for the common Μουσαγέτης. Δατῶς: Doric. Δαταῖς v.l. is the form used by the choral and dramatic poets in lyrics (*Eur. Ion* 128, *Hippol.* 65). Metre: the spondees are often arranged as orthian iambs or semanto-trochees.

See on L. A certain case of prolonged spondees is *Ion* 126-8 ὦ Παῖδ' ὦ Παῖδ', | εὐαίων εὐαίων | εἰς ὦ Λατοῦς παῖ, where it is to be noted that all the syllables are long by nature.

**IV.** Dion. Hal. *de comp. verb.* 17: quoted as examples of molossi. Attributed to Terpander. (*Trag. Adesp.* 139). *Hymn* 17. 3 calls the Dioskuroi sons of Zeus and Leda, whereas Homer makes Tyndareus the father of both. The Vedic *Acvinx*, the prototypes of the Dioskuroi, are also 'Saviours.'—Metre: often arranged as orthian iambs or semanto-trochees.

**[V.]** Strabo 13. 618, Clem. Alex. *Strom.* 6. 814, Eukleides *Introd. Harmon.* in *An. Par.* 1. 56. 10. quoted to show that Terpander first used the heptachord in place of the tetrachord lyre. The ancients doubted the authenticity of the fragment. It is the production of a late writer who wished to make the poet give documentary evidence of the musical invention currently attached to his name. The heptachord Lydian pektis was certainly pre-Terpandreian. Cf. Arist. *Probl.* 19. 32.

1. τετράγηρον: refers to the four tones of the old lyre of the epic ἀοοδοί and the poets of nomes, and not, as Bergk thought, to the old nome of four parts. Cf. μελίγηρον ἀοιδὴν *Hymn* 2. 341; τέτρα-, as in τετρακιχλον Ω 324 (late).

2. ἑπτατόνῳ: cf. ἑπτακτύπου φόρμιγγος Pind. *Pyth.* 2. 70, φ. ἐπτάγλωσσαν *Nem.* 5. 24, ἐπτά δὲ συμφωνοὺς ὄλων ἐτανύσσατο χορδὰς *Hymn* 3. 51, where the invention is attributed to Hermes, κελᾶδον ἑπτατόνου λύρας Eur. *I. T.* 1129. The heptachord lyre held its ground till the fifth century. The restoration of exclusively Doric or Aiolic forms is needless, as the fragment may have been composed in the late mixed dialect.—Metre: dact.-hexam.

**VI.** Plut. *Vita. Lycury* 21 (also Arrian *Tart.* 44. 3) quoted, together with Alkm. xii., Pind. xxvii. (cf. *Ol.* 13. 22), to prove that the Lakedaemonians were both μουσικώτατοι and πολεμικώτατοι. Sokrates *Eleg.* 3 refers to the Spartans: οἱ δὲ χοροῖς κάλλιστα θεοῖς τιμῶσιν ἄριστοι | ἐν πολέμῳ, and Aristotle *Pol.* 8. 5 says that the Spartans knew at least how to appreciate music. Cf. Muller *Dorians* 2. 329 ff. It is uncertain whether the fragment is a part of the poem by which Terpander quelled the disorders of the Spartan state. Some think it is from a prooimion.

1. αἰχμή, strictly 'spear point,' whence 'martial spirit' here, and Pind. *Isthm.* 5. 33 Καστοροῖ δ' αἰχμὰ Πολυδείκεός τ' ἐκ' Εἰρώτα ρετθροῖς, *Nem.* 10. 13 θρέψε δ' αἰχμᾶν Ἀμφιτρίωνος,

'impulse' (γυναικὶς αἰχμῇ Aisch. *Agam.* 483, γυναικείαν αἰχμάν Choerph. 630). αἰχμή is often derived from αἰσσω, as θυμός from θίω, but we should then have δαχμή or ᾄχμα. αἰχμὰ νέων = αἰχμηταὶ νέοι. Cf. Alkm. iv. 70. θάλλα in Hom. and Hes. only the perfect is used in this sense (Εἰρήνην τεθαλυῖαν Hes. *Theogon.* 902). The present appears in Semonides 7. 85, FOLK-SONGS xxv., Pind. *Pyth.* 7. 19 etc. Cf. *Much Ado* 5. 1. 76 "His May of youth and bloom of lustihood."

λίγνα: 'shrill,' 'clear-toned,' 'sweet voiced,' since the Greeks loved a high pitch, as did the Lydians (Telestes iii.), to whose music they were much indebted. So the 'shrill pibroch' is sweet to the Scotch. λῑγός of the phorminx I 186 etc.; of the muse ω 62, *Hymn* 14. 2 etc., Alkm. i. 7, Stea. xii. 45, Mel. Adesp. 33 A, Theokr. 22. 221; of the note of the nightingale Theogn. 939, Aisch. *Agam.* 1146, Theokr. 12. 6 (cf. ὀξύφωνος Soph. *Trach.* 963); λῑγειαν Ὀρφεὶν κεφαλὴν Phanokles, p. 141. So with λῑγυρός Pind. *Ol.* 6. 82; Myrtis is called λῑγυρά by Korinna v. So καρυὸν στόμα Theokr. 7. 37 δρθιος is often used of the high pitch, and so κλυτός (see on Sim. xxxiv.). Cf. Lehrs *Quaest. epicae* 169. In Attic, λῑγός and ελαχός retract their accent in the feminine, but here, Alkm. i., Stea. xii., Mel. Adesp. 33 A, there are traces of λῑγεία. L. and S. say λῑγεία is Doric (!).

2. εὐρνώγνια: a variation on εὐρυνόδεια, which Homer uses with χθών. Cf. *Hymn* 5. 16. Cf. Arat. *Phaen.* 105 Δίκη . . . ἀγειρομένη δὲ γέροντας | ἥ ἐποι εἰν ἀγορῇ ἢ εὐρυνόρῳ ἐν ἀγυῖῃ, and the name Εὐρυδική. εὐθνώγνια might be defended by Solon 4. 37, Pind. *Pyth.* 4. 133.

ἐπιτάρροθος: in Hom. always of a helping god, and so carm. pop. 47. 7. In Mel. Adesp. 33 A (τάρροθε, Μῶσα λῑγεία), we have a clip form of ἐπιταρ., just as πλομενός is used for περιπλόμῃ, ἦρον for παρήϊον.

ἔργων: Wilamowitz thinks the fragment is spurious because the word does not show F. But there are eighteen such places in Homer, some of which are difficult to cure, e.g. A 470, A 703, P 279.—Metre: dact.-hexam.

## ALKMAN.

ALKMAN, the chief cultivator, if not the creator, of early choral poetry, and the first representative of the fully developed melic style, was a Sardinian by birth, as he tells us in *Frag.* v. A Lydian birthplace does not, however, disprove Hellenic extraction. Like the name of his father

(Damas, or Titaros), his name is Greek. He calls himself Ἀλκμάν and Ἀλκμάν, a name connected with ἀλκιμος, as are Ἀλκμήνωρ, Ἀλκμήνη, Ἰππαλκιμος. The statement νῦν δέ μοι Ἀλκμάν οὐνομα that is put into his mouth by a poet in the *Anth. Pal.* (7. 709) at least implies the existence of a tradition that the poet once bore a Lydian name, though this may be the result of a false inference. It is possible that his father was an Aiolian who lived in Sardis as a metic. At least it is difficult to see how a barbarian could have so completely identified himself with Spartan institutions and Spartan speech as did the stranger who was afterwards to be known as 'the Lakedaimonian poet.' Despite the explicit statement in *Frag. v.*, the Pergamene scholars held that he was a Lakonian from Messoa. Doubtless some passage in the poet gave rise to this tradition. As Crusius suggests, ΜΕΣΣΟΑΤΑΣ, and ΜΕΣΣΟΡΙΤΑΣ an inhabitant of Mt. Messôgis in Lydia, may have caused the confusion. That he was a Lakedaimonian by birth is improbable, since all the early great poets who lived in Sparta were aliens: Terpander from Lesbos, Thaletas from Crete, Polynastos from Kolophon, and Tyrtaios (probably) from Miletos. The similarity between his father's name, Titaros, and Teutaros, the slave of Amphitryon, may have given rise to the story that the poet was of servile origin, or actually a slave who was manumitted when his master discovered the marks of his genius. (In some places in Greece Lydians stood in the relation of *perioktoi* to the Dorians.) The cultivation of poetry was generally restricted to the aristocracy in the melic period, but, as in the case of the tradition which made a schoolmaster of Tyrtaios, there is evidence of a tendency on the part of Lakedaimon to depreciate the social position of the artists whom she invited to her territory. If Alkman was in truth a slave he may have been made a prisoner of war in one of the forays of the Kimmerians (Kallinos 1), and sold over-sea to the Spartan Agesidas.

The only date that is handed down concerning the poet is connected with the seventh year of the Lydian king Ardys. According to Africanus, this fell in 657, which is probably nearer the truth than Apollodoros' 672, since that chronologer regularly puts the dates farther back.



than other scholars. Eusebios' 612 represents an attempt to synchronize Alkman with Stesichoros.<sup>1</sup>

Alkman is certainly later than the second musical period at Sparta which was founded by Thaletas. His official position as teacher of the state choruses, his command over the cantonal speech, his acquaintance with the specifically Lakonian myths, and his reproduction of Lakonian manners, show that the poet must have passed much of his life in Sparta. He died at an advanced age, and was buried between the shrines of the Hippokoontidai, whose death he sung, and the *heroon* of Herakles, near the district called Sebrion (Paus. 3. 15. 2).

Alkman's life fell in a period of material prosperity and artistic development in the Spartan state. The old-time severity of the institutions of Lykurgos had been somewhat relaxed. The plastic arts flourished. The *Zeús* was built. Still, notwithstanding these traces of sympathy with the arts on the part of the state, and the partial fusion between seriousness and playfulness that gave a more secular tone to life—both the results of the second musical epoch, of which Alkman was the heir—these causes are not sufficient to account for the character of his art. There is a non Dorian touch. He is an Aiolian in his tenderness, buoyancy, imagination, grace (*ὁ χαρίεις Ἀλκμάν*), love of beauty; and he has more of Ionic suppleness than Dorian vigour. His love of the pleasures of life, his quick sensibilities, are not Dorian, though his humour is not alien to his new home.

There were six books of Alkman's poems current in Hellenistic times: partheneia, hymns, hyporchemes, paians (both intended for the gymnopaidia), erotika, and hymenaia. Some of his poems suggest the skolia. The deities he celebrated in the partheneia and hymns—Zeus, Hera, Artemis, Aphrodite—were those held in special honour in the Spartan cult. If the nome had been displaced by his immediate predecessors, he gave to the partheneion a perfection that was never equalled even by the great poets of the sixth and fifth centuries. The universal character of the later choral lyric rendered it

<sup>1</sup> Rohde *R. M.* 33. 109. In the Greek biographies *γεγονε* usually denotes the *ἀκμῆ*. This is regarded as forty years after birth, and a similar period is supposed to elapse between the *ἀκμῆ* of a teacher and the *ἀκμῆ* of a pupil. So with Alkman and Arion.

ill-suited to the display of the fine personal qualities, the delicate reverence and even romantic gallantry towards women that distinguish the first cultivator of this class of melic composition. By a pardonable error, which ignores the predecessors whom he eclipsed, the poet was in fact called the founder of erotic song. But his passion does not consume the heart like that of his Aïolic successors.

No choral poet of Greece loves to speak of himself so much as does Alkman. No choral poet has such winsome ingenuousness in giving us his confidence; but he is proudly conscious of his position as a poet who has learned from nature the secret of his art. He is the most amiable of the Greek singers. If he does not compass the loftier range of the idealistic poets, he has the serenity of the humbler sphere wherein he was a master. His feeling for nature is almost modern.

Technical originality is displayed by Alkman only in his use of metre. The lyric hexameter he, indeed, employs, and with fine effect; but the preference of Terpander for the hexameter has yielded in him to a love of shorter dactylic verses, notably the tetrameter, in which spondees rarely find a place. Through the influence of Archilochos, and possibly of folk-song, the splendour of the epic verse has at last suffered eclipse. Alkman often uses pure trochaic and iambic metres of various forms, and also employs these measures in conjunction with dactyls, following herein the innovation of Archilochos. His anapaests he probably derived from the melodies of the people. His cretics show the influence of Thaletas; while ionics, the first examples of which appear in his fragments, are due to his predecessor, Polymnastos. His logaoedics show various forms that are simple and graceful.

In the arrangement of his verses Alkman makes use both of systems, consisting of the same measures repeated (such as dactylic tetrapodies, iambic dimeters, and catalectic trimeters), and of strophes. The latter are usually of simple structure, consisting of three or four verses, and are monostrophic in arrangement (dactylic and trochaic lines). The long logaoedic partheneion stands midway between the systems and the elaborate odes of Stesichoros.

and Pindar. Alkman probably instituted the tripartite division of strophe, antistrophe, and epode, which is usually referred to Stesichoros.

Alkman was placed first in the Canon of the melic poets established by the Alexandrian grammarians. He was still sung at Athens in the time of Perikles. The bucolic poets regarded him as a predecessor. Pausanias testifies that he was read in the second century A.D., and that the local Lakonian idiom, which was then accounted harsh, did not destroy the sweetness of his muse. His dialect consists mainly of the severe Lakonian of the day, with a touch of Aioliism and several Homericisms. In his choice of vocabulary he was largely influenced by Homer, from whom he drew the story of Nausikaa. He is also indebted to Hesiod and the cyclic epics.

**I.** Max. Plan. (*Rhet. Gr.* 5. 510), Priscian 2. 425, *Et. Mag.* 589. 47. From a partheneion of the first book, and probably addressed to Zeus Lykaïos.

**1.** πολυμμελές owes its μμ to the analogy of φιλομμελίδης, ἐνμμελίδης, where μμ is from σμ.

**2.** αἰέναισιδε: as αἰένωνος Soph. O. K. 1578.

**3.** νεοχμόν: love of new songs is as old as song itself Cf. "I will sing a new song unto thee" Ps. 144. 9, "And they sung a new song" Rev. 5. 9; τὴν γὰρ ἀοιδὴν μᾶλλον ἐπικλείουσ' ἄνθρωποι | ἢ τις ἀκούοντεςσι νεωτάτῃ ἀμφιπέληται α 352, 'Ἀργῶ πᾶσι μέλουσα μ 70, [Terp.] v., Pind. Ol. 3 4, 9. 48, Sim. xxxv., Bacch. 19. 9, Eur. Troad. 512, Timoth. viii., ἐν τοῖς μουσικοῖς τὰ νέα εὐδοκιμεῖ Xen. Kyrop. 1. 6. 38. So in Plutarch's time (*de lect. poet.* 11). La Bruyere complained that all had been said, but still the world must have novelty. ἀρχε: as Pind. Nem. 3. 10 ἀρχε δ', οὐρανοῦ παλυνεφέλα κρέοντι θυγάτερ, | δόκιμον ἔμνον. ἀρχε after Μῶσ' ἄγε, as in xviii. The imperative after ἄγε, as γ 475. Metre: a complete strophe, consisting of a dactylic tetrap., a dactylic penthim, and a catal. iamb. trim. Rossbach unnecessarily writes vv. 1 and 2 in one line (of two cola); and classes the fragment under the hyporchematic dactylo-trochaics. His comparison of the epodes of Archilochos will not hold. In two bits from the same poem (καὶ νῆας ἄγνους εὐπύργῳ θεράπνας 4; χερσὶν δὲ κωφὸν ἐν φύκεσσιν πιτνεῖ 6) we have — in the fourth foot of the iambic measure, a usage adopted also by Simonides (1) Cf. Usener 109. Regarded as trochaics with anacrusis, the last dipody of v. 3 is — — — — —.

**II.** Herodian *περὶ σχημάτων* 61 (*Rhet. Gr.* 8. 606) etc.: quoted to illustrate the σχῆμα Ἀλκμανικόν. This poetical figure allows by anticipation a plural (or dual) noun or verb to intervene between the subjects in the singular. It occurs in E 774 ἤχι ῥοὰς Σμβεῖς συμβάλλετον ἠδὲ Σκάμανδρος, γ 138, κ 513; Pind. *Pyth.* 4. 178 πέμπε δ' Ἑρμῆς . . . διδόμενους υἱοῖν . . . τὸν μὲν Ἐχίονα, κεχλάδοντα ἤβα, τὸν δ' Ἑρυτον, where, however, a plural precedes; Eur. *I. A.* 195. See Valckenaer on *Lesbonax*, p. 79. The figure may have been especially frequent in Lakonian. The Dioskuroi are called ἐπιβήτορες ἱππων, λευκώλενοι, εὐίπποι etc. Two MSS. have ἱππότα σοφῶ, but the dual is rarer in Doric than in Attic. Πωλυδείκης: for Πολι-; see on iv. 1.—Metre: iambic tetrameter. The fragment may consist of three iambic dimeters and be connected with γ.

**III.** Athen. 15. 681 A. In 678 A we read πλεῶν οὕτως ἔκαλετο ὁ στέφανος, ὃν τῇ Ἡρᾷ περιτίθεισιν οἱ Λάκωνες. Hence this partheneion is probably in honour of Hera. Pollux 5. 96 classed the πλεῶνες among the κεφαλῆς κοσμήματα. κυπαῖρος, attested as Alkmanic by Eust. *Od.* 1648. 7, is borrowed from Hebrew *kôfer*, a fact that may explain the variation with κυπεῖρος. We have, however, Cret. ἐναιρον—ἐνειρον.—Metre: trochaic. The tripod concludes the strophe.

**IV.** This partheneion, the oldest example of Greek choral composition in strophes, is written on a papyrus, perhaps of the first century A.D., that was discovered in 1855 by Mariette in a tomb near the second pyramid of Sakkarah. It was first published by Egger in 1863. For the earlier discussions of the fragment, see Bergk<sup>4</sup> (No. 23). The chief contributions to the subject since Bergk (1880) have been made by Sitzler *Philol. Rundschau* 1883, p. 934; Blass *R. M.* 40; Piccolomini *Studi de filol. greca* 1; Diels *Hermes* 31; Jurenka *Wiener Stud.* 17, *Serta Harteliana*, p. 36, *Sitz.-ber. d. Wien. Akad.* 135, *Philol.* 56; Wilamowitz *Hermes* 32. The poem consisted of 140 verses in ten strophes, of which the first two and part of the third are missing. In many places the fragment is exceedingly obscure, and no one of the possible interpretations of the last three strophes is convincing. Most of the lacunae in vv. 1-21 have been filled out by Blass.

The first five strophes (to v. 36)—the portion of the partheneion reserved for the gods and the myth—dealt mainly with the death of Hippokoon and his sons, a story that to the Spartan poet assumed an importance comparable to the tale of Pelops' line and the house of Labdakos in tragedy. According to the legend (schol. Clem. Alex. 4. 107), Herakles



slew them because they had killed his friend Oionos. In the extant part of the poem, however, Herakles is not mentioned in connection with the Hippokoontidai, though from v. 31 we may infer that he appeared as an instrument of divine vengeance in connection with the overthrow of the Giants. In v. 1 Polydeukes is mentioned as one of the combatants. Now in a local Spartan legend the Dioskuroi would naturally appear in their capacity as σωτῆρες (cf. Pind. *Nem.* 10. 54); but, apart from this, and the possibility that they may have come to the rescue after Herakles was wounded, there is evidence of the existence of a feud between the Tyndaridai and the Hippokoontidai. Plutarch tells us that Tyndareus was fearful of the brutality of Enaisphoros (v. 3) when Helen was a child; and it is reported that the Dioskuroi were rivals of the Hippokoontidai, the enmity of the fathers having descended to the sons. Hippokoon was the elder (half?) brother of Tyndareus. After the death of his father, he expelled Tyndareus, who was not restored to his kingdom until the death of his persecutor and his sons at the hands of Herakles. A relief depicting the battle may be found in *Arch. Zeit.* 1861, p. 169. The crime of the Hippokoontidai was ἱβρία, which provoked the τισις θιῶν (36).

The number of the sons of Hippokoon is variously reported. Apollodoros 3. 10. 5 enumerates twelve, all of whom were slain. Diodoros 4. 33. 6 says that there were twenty (a number that suits the family of Kepheus, the ally of Herakles), but that only the father and ten sons fell. Variations in the myth show that the local legend conflicted with that current outside of Sparta.

To what deity was the poem addressed? We have no evidence to show that the partheneion is the same as the hymn in honour of the Dioskuroi (Frag. ii.), and the poet may well have written more than one ode to Sparta's tutelary chieftains, the twin sons of Zeus and Tyndareus. The only other suggestion is that we have a song addressed to Artemis. If the reading Ὀρθία in v. 61 is correct, this interpretation is supported by the fact that the worship of Artemis Orthia was well known in ancient Sparta. Choruses of girls participated in her festival, and Helen as a child (Plut. *Theseus* 31) danced in her temple. That the poet should pass over in silence the scourging of the ephebi connected with the rites of Artemis Orthia is natural enough; nor is it surprising that the myth dealt with a story unconnected with her cult. Hymns to the gods may sing the praises of men and women (*Hymn* 1. 160 μνησάμεναι ἀνδρῶν τε παλαιῶν ἥδε γυναικῶν ὕμνον δειδύσαι, Kor. iii.). Perhaps

Helen was mentioned in the strophes that have been lost at the beginning. Diels thinks the poem was intended to placate the wrath of Artemis against Lakedaimon.

The partheneion was probably sung at night (Frag. xi., xxi.). Cf. Sa. xix., Eur. *Heracl.* 781 ὁλολύγματα παννυχίοις ὑπὸ παρθενῶν λαχεῖ ποδῶν κρόταισιν, *C. I. A.* 2. 163 τοὺς δὲ ἱεροποιούς τοὺς διοικοῦντας τὰ Παναθήναια τὰ κατ' ἐνιαυτὸν ποιῶν τὴν παννυχίδα ὡς καλλίστην τῇ θεῷ καὶ τὴν πομπὴν πέμπειν ἅμα ἡλίῳ ἀνίστη. With 40 ff. cf. Eur. *I. A.* 157.

1. Πωλυδεύκης: (cf. ii.) with Doric metrical lengthening of Πολυ- (Sim. iv.). Cf. the Ionic Ποιλυδάμας, ποιλυβότειρα in Homer, the Aiolic Πολ(λ)ιανᾶκτιδα Sa. 86 (with metrical 'sharpening' of the liquid). Sometimes the metrical licence is not graphically expressed, as in ἡ κε μέγ' οἰμώξει ὁ Πελοπίδης Ἀγαμέμνων Hdt. 7. 159. Cf. Ἑρετικός (~ — —) in l. 51. Brugmann derives Doric πωλ- from πολF-, but has no better example than πώλοπος (Epicharm. 33, Sem. 29). The derivation of πολυποῖς from πολ- + ποῖς may be a folk's etymology, and πολύγυος, Hor. *Epid.* 12. 5, is scarcely taken from a Doric source.

2. οἶον οὐ: an emphatic inversion, as μίαν οἶκ—οὐδεμίαν Hdt. 8. 119 (cf. Xen. *Anab.* 5. 6. 12); followed by ἀλλά for ἀλλά καί. So Soph. *Phil.* 555 οὐ μόνον (which some read here) βαλεῖματα | ἀλλ' ἔργα. Either the scholast found in his sources Ἀκαῖος called a son of Derites, a relative of Hippokoon, or he failed to recognize the Hippokoontid under the clip-name Ἀκων or Λικάν (Apollod.). Some read οἶκ ἐγών, as if L. escaped. Diodoros says, in fact, that only ten out of the twenty sons fell, whereas Apollod. reports that all twelve lost their lives. The poet mentions only ten sons, and from v. 13 we infer that all were killed. Which legend he adopted as to the number of the sons we do not know. καμῶσιν: as in Homer, hence not—defuncti (L. and S.), which would require the perfect, but 'those who have succumbed to the toil of life.' The ἀνὴρ κεκμηώς can refresh his powers, οἱ καμῶντες have their powers exhausted in death. The Attic is not the Homeric usage, as L. and S. think. ἀλέγω: 'count,' here the positive use, as Pind. *Ol.* 2. 86 Πηλεὺς τε καὶ Κάδμος ἐν τοῖσιν ἀλέγονται. In the epic poets, ἀλέγω, generally with οὐ, means 'heed,' and so Sim. xiii. 10. The negative adheres in Οἱ καλέγων.

3. The recapitulation of the fallen is in the epic style; so in the passage, Ais. h. *Pers.* 957 ff., which frequently suggests this fragment. Cf. ll. 70 ff. Ἐναρσφόρος = ὅς τὰ ἐναρσφέρει. ἐναρσ- is the weak form of ἐναρσ-, parallel to ἐναρσ-;

for the variation between stems in -s and in -o, cf. σαφής, σάφα. Alkm. used ps in μακαρς 10, Περήρς 149. Σέβρον: he is called Τέβρον by Apollod.

8. Ἴπποθῶν: from \*θοάω - θοάξω. The name appears on a vase, C. I. G. 7434 b. Cf. Δειθῶν.

9. Quoted in *An. Ox.* 1. 159. 2, as Εὔτειχ' ἄνακτα Ἀρήιον. Ἀρήϊος is not elsewhere reported as a Hippokoontid, but the name occurs of one of the Argonauts, and of a Kentaur. Ἀρήϊος was a Hippokoontid according to Pherekydes. Tradition may have varied. ἄναξ precedes the noun, as in O 453, Ψ 588. The adj. generally follows in this poem

7. Ἀκμονα. cf. Ovid *Metam.* 14. 484. Ἀλκμονα (Christ) is unknown. Δορκέα would suit if syllaba anceps were possible at the end of v. 8.

8. ἀγρέταν· ἀγρόταν (papyrus) is confused with ἀγρέταν also in Aisch. *Pers.* 1002 (ἀγρέται στρατοί). ἀγρέταν· ἡγεμονα, Hesych. Cf. Hlt. 7. ὁ στρατιῆς ἀγροσι. ἀγροτας Eur. *Or.* 1270, is from ἀγρός. The papyrus' reading is not to be defended by Ἀγρότα, Ἀγρότες, Ἀγροτέρα.

10. Ἄριος. — — not — — with synizesis; ἀρχόν Jurenka. πῶρος: ὁ πῶρος - belli tumultus. κλόνον. cf. E 167 ἄν τε μάχην καὶ ἀνὰ κλόνον

13 ff. Destiny and Device conquer all. Against their power strength avails nothing. Ἀλκά does not possess the sandals of Hermes and Athene that are automatus and annihilate space.

14. Πόρος: the father of Eros. Cf. Plato *Symp.* 203 b.

16. Cf. ρ 565 τῶν ὕβρις τε βίη τε σιδήρεον οὐρανὸν ἵκει.

17. Cf. Pind. *Pyth.* 2. 34 Διὸς ἀκοιτὴν ἐπειράτο, 4. 90 Τιτυὸν βέλος Ἀρτέμιδος . . ὅφρα τις τῶν ἐν δυνατῶ φιλοτάτων ἐπιψαύειν ἔραται, Aisch. *Prom.* 894 ff μήποτέ μ', ὦ πότνιαι Μοῖραι, λεχέων Διὸς εὐνάτειραν ἰδοῖσθε πέλουσαν | μηδὲ πλαθεινὴν γαμέτῃ τινὶ τῶν ἐξ οὐρανοῦ.

19. Hesych. s.v. Νηρεὺς has θαλάσσιος δαίμων. Ἀλκμὰν καὶ Πόρκον ὀνομάζει. Cf. a 72. Is there a reference to the marriage of Thetis and Peleus?

21. ἐρογλεφάροι: γλέφαρον, Doric for βλ., as γλέπω in l. 75 for βλέπω.

23-34 contained a further example of insolence and its punishment; v. 31 (μαρμαρῶ μυλάκρῳ) may point to Herakles' participation in the battle of the Giants. Cf. Pind. *Nem.* 1. 67, Strabo 10. 488.

35. After the myth, the moral. Cf. Pind. *Nem.* 10. 64 καὶ μέγα Φέργον ἐμήσαντ' ὠκείως | καὶ παθὼν δεινὸν παλαμαίσι 'Αφαρητιδαὶ Διὸς (in reference to the combat with the Tyn-daridae); Soph. *O. K.* 537 ἐπαθὼν ἀλαστ' ἔχειν.

36. The *emvov* of the first part of the partheneion is carried over asyndetically to the second half of the poem. It links the obligatory myth to the secular portion of the poem which allowed freer play to the individuality of the poet. *τίσις*: cf. a 40.

37. εὐφρων: cf. Sem. 7. 99 οὐ γὰρ κοτ' εὐφρων ('in peace and quiet') ἡμέρην διέρχεται | ἀπασαν. The tranquillity of the ἀκινδυνὸς βίος (Eur. *I. A.* 17) is contrasted with the life of the great that is assailed by θέραι. For the sentiment cf. Pind. *Pylh.* 11. 50, Aisch. *Eum.* 313, Soph. *Antig.* 582, Eur. *H. F.* 504. Instead of the contest of Kastor and Polydeukes with Hippokoon's sons, the friendly rivalry of the Spartan maidens. Rather the quiet radiance of Agido's beauty than the splendour of the sun of the impious that sets in blood. Cf. Hor. 2. 12.

38. διαπλέκει: Hdt. 5. 92. 6 διαπλεξάμενος τὸν βίον, cf. Plato *Laos* 7. 806 A. διαπλέκειν is used absolutely in Aristoph. *Aves* 753. For the figure cf. Shakespeare's "The web of life is of mingled yarn."

39. ἀκλαυστος: 'tearless,' like ἀκλαυτος δ 494. ἀκλαυστος is found in Soph. *El.* 912. Hermann's distinction between κλαυστος (*lacrimandus*) and κλαυτός (*defletus, lacrimabilis*) will not hold. The difference is primarily chronological, the *σ*-forms being later. Cf. ἀγνωτος and ἀγνωστος: Jebb on Soph. *O. T.* 361, Bishop *A. J. P.* 13 174, Hayley on Eur. *Alk.* 173. Perhaps we should read the earlier form here.

The abrupt transition recalls *Hymn* 1. 169, where the κοῦραι are addressed. So in Hor. 4. 6. 29, a poem that has an Alkmanic flavour, the poet turns to the chorus after the mythological introduction. After a wise saw Pindar frequently shifts to the personal sphere.

40. φῶς: of a person, ρ 41 Τηλέμαχε, γλυκερόν φάος.

41. ρ(ε) = ε, for δ' of the papyrus (Jurenka, Diels). ρά follows only monosyllables. ρ is confused with F in τρέ: σέ and δεδρακώς, Hesych. The old reading δρῶρ' (with Doric accent?) can be defended only if ὥτε is consecutive, like ὥστε (65), 'the light of Ag. has risen, so that the sun shines for us.'

For the comparison of Agido to the sun, cf. Theokr 18 26 πῶτι' ἀτ' ἀντέλλουσα καλὸν διεφανε πρόσωπον | 'Αῶς ἢ ἄτε λεικὼν ἐαρ χειμῶνος ἀντος' | ὥδε καὶ ἄ χριστέα 'Ελένα δαφαίνεται' ἐν αἰνῶν, Xen. *Sympr.* 1. 9 ὥσπερ ὅταν φέγγος τι ἐν νυκτι φανῇ . . .



οὕτω καὶ τότε τοῦ Αἰτολέκου τὸ κάλλος κ.τ.λ., Q. Catulus in Cic. *de nat. deor.* l. 28. 79; Shakesp. "It is the morn and Juliet is the sun." Cf. φῶς Eur. *Hek.* 841. See on Sa. iii. ἄμιν: after φαίνην, cf. Aristoph. *Nubes* 586.

42. μαρτύρεται: Agido invokes the rays of the sun to witness the truth—whether she or Hagesichora, the χοραγός (44), is more beautiful. Cf. ἥλιον μαρτυρομεσθα Eur. *H. F.* 858, and Wilamowitz *ad loc.* Some take the passage to mean that since Agido is the sun, she is herself the proof that the sun really shines; and compare Sim. i. 7, Pind. *Isthm.* 5. 48.

43. φαίνεν: for φαίνην, either the shorter, Doric form of the inf., or a relic of the old alphabet that expressed both ε and η by E; cf. μωρεσθαι in 44. On the meaning see Sa. xx.

44. There is no thought of actual blame μ. is added simply to round out the expression; cf. E 249 μήτ' ἄρ' με μάλ' αἴνεε μήτε τι νείκει. νιν. Agido. κλεινὰ: the Aiohic form. There seems no good reason for Diels' comparison of Cretan κληνός, 'beloved,' which would make Agido the ἐράστρια, Hagesichora the ἐρωμένη. The expression is too technical, and does not harmonize with χοραγός. χοραγός in Sparta ὁ καθηγούμενος τοῦ χοροῦ (the later κορυφαῖος), not ὁ μασθούμενος τὸν χορόν. Cf. Athen. xiv. 633 A. Hagesichora as χορ. is playfully said not to permit the chorus to praise her rival in beauty. Agido is indeed the more beautiful, but the poet lingers over the charms of Hagesichora. The rivalry between the two is the key-note of the secular portion of the poem.

45. οὐδ' ἄμῶς: *ne tantillum quidem*. Hom. has ἀμόθεν With the neg. cf. οὐδ' ἡβαιον N 106.

46. ὥπερ αἰ: the first occurrence of this formula; Soph. *O. K.* 776 ὥπερ τις εἰ.

47. The comparison accords with ancient taste, and is not unknown in modern literature. ἀγέλα was a technical expression in Sparta: Λάκαινα παρθένων ἀγέλα Pind. *Frag.* 112, ἄτε πῶλοι τὰ κόραι . . . ἀμπάλλοντι . . . , τὰ δέ κομαι (cf. l. 51) σείονθ' . . . ἀγῆται δ' ἂν Λήδας παῖς ἀγνὰ χοραγός (cf. l. 44) εὐπρεπῆς (cf. l. 46) Aristoph. *Lysistr.* 1308; so βοῦς Pind. *Pyth.* 4. 142; πῶλος Anacr. xxvii.; in Sparta πῶλος was the name of the priestess of Demeter and Kora. Cf. also Theokr. 18. 30 ἄρματι Θεσσαλὸς ἵππος, ὧδε καὶ ἂν ῥοδιχωρὸς Ἑλένα Λακεδαιμόνι κόσμος. The comparison in Alkman is an adaptation of B 480 ἦντε βοῦς ἀγέληφι μέγ' ἐξοχος ἐπλετο πάντων | ταῦρος· ὁ γὰρ τε βοεσσι μεταπρέπει ἀγρομένησιν· | τοῖον ἄρ' Ἀτρεΐδην θῆκε Ζεὺς . . . | ἐκπρεπέ' ἐν πολλοῖσι. Cf. also Z 506, X 22, Pnyk. ii., Daniel Deronda, chap. 3 (of Gwendolen), "Imagine

a young race-horse in the paddock among untrimmed ponies and patient hacks." στάσειεν ἐν ας Ω 350. The βρά (l. 47) are horses, not cattle.

48. Cf. I 123 ἵππους πηγάς ἀθλοφόρους, Ibyk. ii. 5 ἵππος ἀθλοφόρος, A 699. **καναχάποδα**: cf. Xen. *de re eque.* 1. 3, *καναχήποδες ἵπποι* Hes. *Certamen* 316. 22; *καναχή ἡμιόνους* § 82; *quadripedante putrem sonitu quatit ungula caninum* Verg. *Aen.* 8. 596.

49. 'A horse such as one sees in winged dreams.' The gen. is descriptive. Cf. *ἐκκελον . . . ἀνείρω ἐπτατο* λ 207, *πτεροῖς ὀπαδοῖν ὕπνου κελεύθους* Aisch. *Agam.* 426, Theokr. 9. 16, Apoll. Rhod. 2. 306. **ὑποπετρ.** contains the strong, *πτερόν* the weak form of the root. Cf. *πέτ-ε-σθαι* with *πτ-ε-σθαι*. The ground-form \**petrā* yields O.H.G. *fedara*, A.S. *fether*. Cf. *penna* from \**petsna*. The assumption of a \**πτετρον* whence \**πετρον* and *πτερόν* (as *ἐκπαγλος* and *ἐκπλαγος* <\**ἐκπλαγλος*, *φάτρα* and *φατρία*) *φράτρα*, *φρατρία*) is to be abandoned. So also the suggestion that there was a \**πετερον*, \**ιποπετεριδ.*—either original or secondary, whence *ὑποπετριδ.* by syncope. Such secondary forms as *Ἐρεμῆς*=*Ἐρμῆς*, *ἀράχοντος*=*ἀρχοντος*, occur only in the case of liquids. *ὑποπετρ.* is not from *ὑποπτερ.* by metathesis. The usual form is *ὑπόπτερος* in the lyric poets (Mimn. 12. 7) and elsewhere.

50. **ἡ οὐχ**: synizesis as E 349. **ὀρῆς**: the emphatic use of *ὀράω* (*οὐχ ὀράει* O 555, ρ 545, Kalam. 2. 4) to attract attention to an object grows in the Attic period.

51. **Ἐνετικός**: the pre-eminence of the horse with which Hagesichora is compared is summed up in this word. Cf. B 852 *ἐξ Ἐνετῶν, ὅθεν ἡμιόνων γένος ἀγροτεράων*. These *Ἐνετοί*, from Paphlagonia were later called *Ἰνετί*, and regarded as the ancestors of the dwellers on the Adriatic (Strabo 5. 212). (cf. Mel. *Adesp.* 43 v (probably Alkmanic) *Ἐνετίδας πῶλως στεφαναφορως*, Eur. *Hippol.* 231 (see Hadley *ad loc.*), 1131 *χαῖτα*: strictly the mane Cf. *ἵππος χαιτέσσα* Sem. 7. 57, one of the types of womankind.

52. **ἀνεψιάς**: the members of the chorus may have been related—a *θιασος* of kindred. Cf. Hesych. *κάσιοι*: οἱ ἐκ τῆς αὐτῆς ἀγέλης ἀδελφοί τε καὶ ἀνεψιοί. καὶ ἐπὶ θηλειῶν οὕτως λέγονται Λακωνεῖς. Cf. Ahrens *Philol.* 27. 611. Hagesichora is not Alkman's cousin.

53. **Ἀγισιχόρα** should have the asper. Cf. Spartan *Ἀγιστράτος*. That she is *χοραγός* is a chance equivalence of name and function, but the name points to an office that had been held by members of her family. **ἐπανθαί**: cf. *Hymn* 1.

135 χρυσῷ δ' ἄρα Δῆλος ἀπασα ἤνθησε, and the imitation in Kallim. 4. 263 χρυσεῖον δ' ἐκόμησε γενεθλίων ἔργος ἑλάνης.

54. ὥς (ὥτ'?): placed as in λ 413 κτείνοντο σῖτες ὥς ἀργυρόντες.

55. A silver face crowned by golden hair. Cf. ζ 232, Verg. *Aen.* 1. 592. Homer conjoins the fairest of metals, ψ 139; cf. Hes. *Shield* 224; Goethe *Den Silberbach in goldne Ströme fließen*. See Bury on Pind. *Isthm.* 2. 7. ἀργύριον — Attic ἀργυροῖν.

57. αὐτα. cf. Pind. *Ol.* 4. 26 αὐτος ἐγὼ ταχύτατι.

58. ἃ δέ, 'and she'; δέ is continuative, and not opposed to μέν. μέν in 57, as in ἐγὼ μέν οἶμαι. Cf. μέν . . . δέ 50, 51, where the clauses are formally opposed, though the ideas are akin. Cf. Hes. *Theogon.* 656, Hdt. 7. 9. πεδ': cf. Alk. xxvi., Skol. xxi.; δεύτερον μετ' ἐκείνον Hdt. 1. 31.

59. The race is a contest in beauty. The animated style avoids the adverb of comparison (ὥτε). Εἰβήνη: perhaps itacistic spelling for Ἰβήνη. The Ἰβηνοί (with Ionic η in a proper name) were a Lydian people who may have bred race-horses. (Lydian chariots, Pind. *Frag.* 206; δαμασίππου Λυδίας Bacch. 1. 23.) The dative depends on δρᾶμεται. So the dative is used after μάχομαι, ἀγωνίζομαι, ἐρίσω (Bacch. 1. 30). Κολαξαῖος: Kolaxais was an ancient king of Skythia (Hdt. 4. 5 and 7), a land that was famous for its fleet horses. The parallel suits the stranger poet. The emphasis on the beauty and the speed of the horse has a non-Lakonian ring, though the escort of the Spartan kings was composed of "ἱππῆς." They served on foot, but the name is old.

Εἰβήνη was formerly connected with ἰβῆνοι, a breed of dogs crossed with the fox, and the passage interpreted as if the K. horse kept pace with the hound. Pollux 5. 41 speaks of πόσιπποι, Cretan dogs that kept exact pace with horses. For Κολαξαῖος, Blass formerly read κολαξ αἶς (κ. = ἀκόλουθος, θεράπων).

60 ff. The difficulties in this passage are mainly occasioned by two words: (1) ὀρθρία: the papyrus has a line drawn through the second ρ, and the scholiast has ὀρθιαί. Interpretations vary between ὀρθρία, 'early'; Ὀρθρία, 'the goddess of the morning,' supposed to be Artemis; and Ὀρθια, Artemis Orthia. (2) φάρος: so the papyrus, φαρὸς the schol. ἀροτρον is superscribed in both, and the schol. reports that a certain Sosiphanes took the word to mean 'plough.' Herodian 2. 942. 13 referring to Alkman, reports τὸ φάρος — ἰαυτίον and ἀροτρον. The word is perhaps Semitic (Lewy, *Fremdwörter*, 82), whence the variation in the quantity. We know nothing of an offering of a robe to Artemis (a peplos is offered to Athene, Z 271). On a coin from Leontinoi (*Brit. Mus. Cat.*

Coins Sicily 93) we find a plough and a head of Artemis, who is also a goddess of agriculture. In the imperial period boys offered sickles to Artemis Orthia which they had won in musical contests (*Athen. Mitth.* 22. 334). That *pharos* = 'plough' follows from *pharoun' arotrian* Hesych. The confusion between *peleiaades*, 'doves' (so the schol.) and 'Pleiads' is probably intentional and sportive. Cf. Sim. vii. and Lamprokl. 2 *aire potanaïs | omōnimoι peleiasin aithēri neīsthe*. *roussimere* is analogous. Doves cannot strictly be compared with the *stherion astron*. They are usually the emblem of timidity. The comparison with the Pleiads was the more fitting as one of them (Taygeta) was the mother of Lakadamon and Eurotas. Since in Sparta choruses of maidens took their names from goddesses or heroines, Diels thinks that *Hel.* is the name of two rival choruses.

I adopt the following explanation of this much-vexed passage. As Hagesichora is only less fair than Agido in the *mdxh kallous*, so the chorus of the Pleiads is only less beautiful than our chorus in a like contest (*mdxontai*). Our chorus needs the support of the loveliness of the rivals, since the Pleiads, rising like a gleaming star through the divine night, contest the prize of beauty with us as we bear the plough, our offering to Artemis Orthia. Like the maidens, the Pleiads form a chorus (*Pleiadum chorus* Hor. 4.14 21, Prop. 4. 5. 36).

In this explanation there are two difficulties: (1) *Orthia*: Elsewhere in the papyrus the late Lakonian spelling *σ* for *θ* (except when initial, after *ν*, *σ*, and before *λ*) has been adopted—though in l. 72 *Σιλακς* has *θ* superscribed. The corrector who deleted the *ρ* may have passed over the *θ*, or *Orthia* may have retained its *θ*. We find both *Βωρθία* and *Βωρσεία* in late Lak. inscr. (The *F* of *\*ερθος* is scarcely to be taken into account.) (2) The Pleiads are compared with *stherion astron*. In reality, as Aratos *Phain.* 263 says, the Pleiads are *ολγα*, *καὶ ἀφ' ἧς*, Alkyon, their chief star, being only of the third magnitude. Nevertheless as a group they are called by Athen. 11. 490 *ο τὸ ἐνδοξότατον τῶν ἀπλῶν ἀστρον*. Prop. l. l. speaks of their *spissus ignis*. Sa. xix. is to be added to the passages in Athen. 11. § 79 ff. which show that their importance for agriculture is the cause of their importance in poetry.

Two other explanations may be mentioned: (1) Retaining *ερθία*: 'For the Pleiads of the spring time, it seems to us (*ἀμν* ethical dative), as they rise, like a beaming star through the ambrosial night, contend (in beauty) with those of the autumn (those that bear the plough).' So Blas. The rivalry between the two girls is now symbolized by the contest of the Pleiads. The point of comparison here, as in 55, is the equality, actual or approximate, of their charms. The Pleiads of spring and autumn are distinguished in Hes. *W D* 563 *Πληαδων Ατλαγενεω*



ἐπιτελλομένων | ἄρχεσθ' ἀμνητοί, ἀροταιο δὲ δυσομένων. In an ancient period of astronomy that set the nomenclature, the Pleiads of the vernal eq.inox rise in the morning with the sun. Cf. schol. Arat. *Phaen.* 264 ὑπὸ τὸν ὄρθρον γὰρ ἀνατελλοῦσι συνήλθοντι ἐν τῷ Ταυρῷ (the equa. ἀνατολή. ἀνέρομαι = ἐπιτελλομένοι). The Pleiads that appear in the evening, the 'setting' Pleiads, are those that bring the plough of autumn. The setting of the Pleiads is, however, not a characteristic mark of autumn, nor is their rising in the morning particularly bright. Against this interpretation is the order of the words, especially the dislocation of φεροίσαις and αἶν, and the position of ὀρθρία. The absence of the article with φεροίσαις might be paralleled by Aisch. *Pers.* 246, Eur. *I. T.* 1801, Aristoph. *Vesp.* 755 etc. (2) Reading Ὀρθρία: the 'goddess of the morning.' So Jurenka. The epithet is elsewhere unknown, and the identification—and that in the seventh century—of Artemis with a goddess of light who is not the Moon is very improbable. Even the identification with the Moon is relatively late (*Timoth.* 2). The epithets φωσφορος and σελασφορος, even if they refer to the Moon-Artemis, need not be ancient.

62. νύκτα δι' ἀμβροσίαν: cf. K 41. The words belong to the comparison, and are not necessarily connected with the time at which the partheneion was sung. Cf. Pind. *Ol.* 1. 1 χρυσοῖς αἰθέμενον πῦρ ἅτε διαπρέπει νυκτί κ.τ.λ. ἅτε: as adv. first here, then Ibyk. i 7. σήριον ἄστρον: cf. Σείριος ἄστρον (Hes. *W. D.* 417) διαφέρει δότηρ καὶ ἄστρον: ἄστρον γὰρ μονοειδές, ἄστρον δὲ τὸ ἐκ πολλῶν ἀστέρων συγκείμενον (schol. *Ol.* 1. 6) does not, I think, hold here. Since Ibyk. iii. uses σείρις of all the stars, it is uncertain whether Alkman means Sirius, but this is more probable than to take the words, in a complexive sense, of the Pleiad group. Despite the astronomical blunder Sirius is connected with the Pleiads in Eur. *I. A.* 7 Σείριος ἐγγὺς τῆς ἐπταπόρου Πλειάδος ἄστων ἐν μεσσήρῃ. Comparison of persons with stars, Z 401, A 62, X 26, Eur. *Hippol.* 1122, Soph. *El.* 66.

63. ἀνιφομένοι: the F of ἀφείρω would seem to be vocalized after the Aiohe fashion, but not, as in that dialect, when αF stands under the ictus. The shortening of αχF is so singular that it is probable that υ is a mistake for F. In Pind. *Pyth.* 2 28 read ἀFαταν for αὔαταν (— — —). In Alkman, Frag 79, δαFιον is a mistake for δαῖιον. On a late Lakon. inscr. *C. I. G.* 1466, we have Λαναγήτα for ΛαF-. αFη of the rising of stars, Soph. *Phil.* 1331, where Jebb says there seems to be no other classical instance of the intransitive use.

64 ff. Neither ornaments nor companions avail us. Hagesichora is our defence πορφύρας: *Lacónicae purpuræ*, Hor. 2. 18. 7.

65. κόρος: scil. αἶν ἐστι. ἀμύναι: 'defend'; a schol. on E 266 says that Aristophanes, the grammarian, regarded ἀμύνασθαι (sic) in this passage as — ἀμείψασθαι. Cf. Pind. *Pyth.* 6. 54, where ἀμείβεσθαι is 'surpasseth.' Blass tr. 'aid,' Bergk 'change,' 'we haven't such an abundance as will allow a

change' (χλαῖνα ἀμοιβας ξ 521, ἐπημοῖβοι χιτῶνες ξ 513) But ἐσθῆτα ἀμυνεῖν is not Greek.

67. **μίτρα**: Eur. *Hek* 924 πλόκαμον ἀναδέτοις μίτραισιν ἐρρυθμίζουσαν. Cf. Hdt. 1. 195.

68. **Λυδία**: Λ. μίτραν πεποικιλμένην Pind. *Nem.* 8. 15, *Lydia mitra* Prop. 4. 17. 30, *Maeonia m.* Verg. *Aen.* 4. 217. For Lydian work, cf. Δ 142, Sa. 19.

69. **λανογλιφάρων** = ἐανοβα. Cf. Hesych. *λανοκρήδεμνος* and *λανοκροκα* λεπτα. In Homer ἐάνος is used of that which is fine and delicate. Here -μαλακός. Cf. Ibyk. γ ἀγανοβλέφαρος Πειθώ. **ἄγαλμα**: cf. Alk. xxiv. 3.

70. **Ναννώς κόμαι** - Ν. ἐύκομος, as Καστορος αἰχμὰ = Καστωρ αἰχματὶς Pind. *Isthm.* 5. 33. Cf. Ἀγιδῶς τὸ φῶς l. 40. Supply in the following, ἀμὴν ἐστὶ ὥστ' ἀμύναι. Diels thinks the girls here mentioned belong to a semi-chorus.

71. **θαιδής** - θεαειδής, the Spartan instead of the epic form.

72. **Κλεισιθήρα**: cf. Κλεήσιππος Mel. *Adesp.* 45, from \*κλεφέω. With Κλεισιθήρα, Lykoph *Alex.* 1222, cf. Κλεισιππίδας S. O. D.-I. 3549. 204.

73. Ainesimbrotia is less probably the mother of the four girls than their teacher in music. She may have had a μοισπόλος οἰκία, like Sappho (xli.). **ἐνθόσια** - ἐλθοῦσα, a hybrid, with Aiolic σι and the Doric paroxytone.

77. **τηρεῖ** = φυλάσσει; cf. *Hymn* 5. 142, Pind. *Pyth.* 2. 88.

80. **ἱκταρ** with the dat. as ἀγχι in Hom. and Pind., πέλας in Pind. and trag. (rare). So πλησίον and ἐγγύς with gen. and dat.; cf. *prope ad* and *prope ab*. Hagesichora does not withdraw from Ag despite the rivalry. In 79 αὐτεῖ = αὐτοῦ.

81. **θωστήρια**: -τηρια often occurs in the names of festivals (οἰνιστήρια, προχαριστήρια, ὑστήρια). This festival is either a celebration in honour of the gods or a festal gathering of the 'club' such as was formed by the Spartan ladies of good society (αἱ καλαὶ κάγαθαὶ γυναῖκες). τ': is not roughened before the asper; so often in Doric and other dialects. ἀμ' = ἡμέτερα.

82. **ἀλλά**: the precativ use with sudden transition is typical; cf. *Hymn* 5. 491, 20. 8. Diels includes Helen under the θείαι; cf. Theokr. 18.

83. **ἀνα** = ἀνυσσι. The initial ἀ is unusual, but α is anacapa in ἀνειν (ἀνF.).

84. δι' ἄν . . . χοροστάτις (ἐστί). Wilam. Cf. διὰ τῷ θεῷ τῷσδε νικῶντι τοῖ Σελινόντιοι Roberts *Emigr.* 1. 117.

86. An ironical allusion to an unknown proverb, γλαῖξ ἀπὸ θράνω λήληκε. There may be a reference to Hes. *IV D.* 746 μηδὲ δόμον ποιῶν ἀνεπίξεστον καταλείπειν μή τοι ἐφεξομένη κρώξῃ λακέρυφα κορώνη. θράνω. beam of the ceiling. λήλακα: in Homer often of animals; in tragedy of rapid or confused speech. The passage recalls indirectly Hor. 4. 6. 41 *nupta iam dices "ego dis amicum—reddidi carmen."*

87. δέ· continuative. 'Αῶπι: 'Αῶπις is probably identical with Artemis Orthia. (Alkman is reported to have used many peculiar epithets of Artemis.) Cf. Artemis Προσηῖα. Perhaps connected with ἄως—ἡώς. For the form of the name, cf. Καριᾶτις, Δερεᾶτις. μαλίστα—μάλιστα, formed like the adv. in -α (πάντα, ὅπα, ἁμᾶ).

88. ἐρῶ—ἐπιθυμῶ, as Archil. 25. πόνων. I can see no reference to the distress occasioned by the second Messenian war (Jurenka, Diels). Rather the anxiety as to success in the musical contest.

89. λάτωρ: fem as 'Ερινύες λωβητῆρες, τύχη σώτηρ. ἔγεντο: so Hesiod, Sappho, Pind.

91. εἰρήνας—ἡσυχίας opposed to the πόνοι, the struggle for supremacy between the two maidens. ἐπέβαν: 'entered on'; ἐπιβαίνειν ἐνφροσύνης ψ 52, εὐσεβίας Soph. *O. K.* 189, δαξής *Phil.* 1463.

92. The 'trace horse' is Hages, who assists in the singing. Since the schol. states that there were two semi choruses, one of 11, the other of 10 members (cf 98), Diels suggests that Agido, who on his view is the κορυφαῖος, now decides to take part in the contest in order to help the weaker semi-chorus; the second being formed of Hages, the σπυράφορος, and 9 others. There are, however, only 10 girls mentioned, and the schol. may have erred.

93. αὐτῶς: = αὐτως Anacr. xi. 12. εἰδεν μέγ' ἄγχην Diels: εἰδ' ἁμέ δέρρην Jurenka: ἔπειται μέγ' ἄρμα (—ζυγός) Crusius.

95. A reference to the playful dissension among the members of the chorus that is alluded to, in 43. νᾶ: Doric, so also Sophokles (*R. M.* 47. 406. 22) αἶεν: with the dative as ἀκούω, π 515.

99. οἶα: exclamatory; Bacch. ix. 120.

Metre: logaoedic. In 1-8 each two verses form a pair, the log. complementing the trochees. Since the final syllable is long in 4 and 8, except in v. 95, I assume syncope in the log. and make all the verses tetrapodies. 9-10 are acat. troch.

trim, an unusual form of verse. Christ would divide into a dipody and a pentapody ( $\sim \sim \sim \sim \sim \sim \wedge$ ). We find, however, in v. 2 the penultimate resolved. 11-14: Christ would make an octapody of 11-12. 13-14 form a single period united by synaphea. The alternative trochaics at the end bring the strophe to a graceful conclusion after the preceding dactyls. The variation at the close may be apportioned between the ten strophes as follows:  $\sim \sim \sim \wedge$  (1), 3-5, 9;  $\sim \sim \sim \sim \sim \sim \wedge$  (2), 6-8, (10). It is a coincidence merely that in the strophes ending  $\sim \sim \sim \wedge$  the penult is accented. Hiatus appears in 45, 56, 65 etc. There is no synaphea except in 13, as there is none in Archilochos. The distribution of the verses is uncertain (Diels finds two semi-choruses); nor do we know how far solos were admitted. Vv. 43, 77 do not necessarily imply a single voice. Blass' examination of the papyrus has shown that the paragraphs of the scholiast, which were supposed to divide the 14-line stanza into two groups (1-8, 9-14), are in reality only marks of punctuation. Nevertheless we can scarcely imagine that as early as Alkman single strophes exceeded in length the longest strophes of Pindar. If, however, the arrangement 8+6 holds, it is that κατὰ περικοπὴν ἀνομοιομερῇ ( $\alpha, \beta, \alpha', \beta'$ ). I cannot follow Christ in dividing 8+2+4, since we should then have an actual strophe of 14 verses. Since 5-8 repeat 1-4, we have practically strophe and antistrophe, and, if this is the case, 9-14 may fairly be called an epode, which invariably ends with a full stop, though elsewhere (x. xi.), Alkman may foreshadow the Pindaric overlapping. Even in the developed choral lyric the epode may be longer than the strophe (Pind. Ol. 7, Nem. 8).

On this assumption, it may be argued that Alkman foreshadowed, if he did not actually invent, the 'triad of Stesichoros,' which is usually referred to strophe, antistrophe, and epode. If this is correct, Stesichoros merely followed the *rethmos* of Alkman, though he so perfected or popularized the triadic arrangement that its invention was attached to his name. The 'invention' of the antistrophe is actually ascribed to Alkman (though it may be Semitic as well as Hellenic), but the theory that the choral epode was added by Stesichoros depends entirely upon the interpretation of the proverb, οὐδὲ τὰ τρία τῶν Στεσιχόρου γινώσκεις.

In the *Comment. Rubecianae*, p. 1 ff., Crusius has shown that, whereas some of the late Greeks referred this to the 'triad', the unanimous modern view dates back only to 1777, when it was hesitatingly put forward by Van Leenep. Crusius would omit *ra* (it is omitted in Zenob. Ath. 1 23), and translate 'You do not know even three (verses) of Stes.' (cf. Aristoph. *Rubes* 136, τὰν Ἀστυλόν λεγὰν τι ποί), three being a typical number in proverbs. If *ra* be kept, it may refer to three famous verses



(the palinode, Frag. vii). Crassus' argument is not entirely convincing (of course, even if we suppose that Stes. was not the inventor of the triad, its invention might still be attributed to him. Nothing is more common with these 'inventions.' (Because of their innovations, *Plat. Mus.* 12 brings Alkman and Stes. into conjunction.) It may be remarked, however, that the *ταρχορία* of the Spartans favours a Spartan origin of the triadic arrangement.

**V.** Steph. Byz., s.v. Ἐρυσίχη, Chrysipp. *περὶ ἀποφατικῶν* 21, Strabo 10. 460. The fragment is taken from the beginning of the second partheneion. The chorus vindicate the poet from the charge of rusticity and obscurity of origin. It seems that the poet had found detractors in his new Spartan home, and that the chauvinistic Lakonians, with their native hostility to immigrants, had taunted him with outlandish manners and foreign extraction. There is a proud ring about l. 5 that does not bespeak a servile origin. To the poet, Sardis is the type of culture and civilization. Homer knew of snowy Tmolos, and if his Hyde is Sardis, Sardis may have been old in song as well as πολύχρυσοι. With the fragment, cf. the words of the girl in Philetas 4 οὐ μέ τις ὀρέων ἀποφώλιος ἀγροιώτης αἰρήσει κλήθρην, αἰρόμενος μακέλην, ἄλλ' ἐπέων εἰδὼς κόσμον καὶ πολλὰ μογήσας, | μύθων παντοίων οἶμον ἐπιστάμενος.

**1.** ἦς: ἐσσ' may be correct (EZ), as perhaps in Φ 150 where we have the later Ionic εἰς. ἐσσί is Doric (Epicharm., Korkyraian and Sicilian inscr.).

**ἀγροΐκος:** the accent is uncertain (Chandler 388). Ammonios says ἀγροΐκος—ὁ σκαιὸς τοὺς τρόπους (in Aristotle's *Ethica*, the man who cannot see a joke), ἀγροΐκος ὁ ἐν τῷ ἀγρῷ κατοικῶν. Aristoph. *Nubes* 655 ἀγροΐος εἰ καὶ σκαιός, does not disprove the first meaning here, and Amm. was writing of the Common dialect. Theophr. defines ἀγροΐκια as 'ignorance offending against propriety.' If Doric varied as did Attic, we should have Old Doric ἀγροΐκος, New Doric ἀγρο.κος; cf. ἐτοιμος and ἔτοιμος, ἐρήμος, and ὁμοῖος, which is reported as Doric. The word shows the only example in Alkm. of a medial mute and liquid failing to make position.

**2.** σκαιός: σκαιότης (*gaucherie*), according to the Stoic Chrysippos, is due to ignorance of the art of well-disposed and pleasing intercourse between man and man. So *meplus* in Cic. *de oral.* 2. 4; connected with ἀγροΐότης Plato *Rep.* 411 E; τὸ σκαιὸν εἶναι πρῶτ' ἀμουσίαν ἔχει Eur. *Frag.* 1033. οὐκ... οὐδέ: note οὐ followed by several clauses with οὐδέ, and contrast οὐ... οὐτε Z 450, δ 566, a construction allowed in Attic as an imitation of epic usage. οὐδέ παρὰ σοφοῖσιν is difficult, and can be retained only if οὐδέ = *ne quidem*, thus breaking the sequence of the negatives. οὐδέ μὲν (γάρ) οὐδέ B 703, E 22,

θ 32 is not parallel. A sentence of the form οὐ . . . οἵδ' . . . ἀλλὰ (θ 246), when expanded, as in Isokr. *Areop.* 48, 51, would not easily admit the intrusion of the adverbial negative. Hence 'nor unskilled even in the judgment of those wise in song' (σοφός as Solon 13. 52, Sa. 69, Pind. *Pyth.* 3. 113 etc.; παρὰ as Soph. *Aias* 620) is open to objection. σοφοῖσιν certainly does not refer to the chorus as 'clever critics,' though an allusion to the criticism of fellow-artists would not be impossible (Sa. 92). σκαῖός is often opposed to σοφός (Soph. *Frag.* 704, 835, Eur. *El.* 972, *Frag.* 290, 657), but is properly contrasted with δεξιός; cf. Theokr. *Epigr.* 19. 5 ἐπιδείξιος | ἐπεὰ τε ποιεῖν πρὸς λύραν τε δειδεῖν. Conjectures: παρ' ἀσοφοῖσιν (Welcker), scil. born or bred among those unskilled in song (ἀσοφοί Pind. *Ol.* 3. 45); παράσοφος (Jacobs), πανάσοφος (Hiller) do not occur. Less likely are παράκοπος, παράφορος. Michel-angeli deletes the troublesome οὐδέ. Perhaps an adj. has dropped out before παρὰ.

3. The Thessalians were notorious for deceit and gluttony; Θεσσαλῶν σόφισμα was proverbial; cf. Eur. *Phoin.* 1407, Aristoph. *Vespae* 1271, *Frag.* 492, Antiph. 276, Ephippus 1, Hermippus 41, Athen. 10. 418 n.

4. The hamlet Ἐρυσίχη in Akarnania is regarded as the type of a rustic district. Aristeides 2. 568, says that Alkman was so fond of mentioning out-of-the-way peoples, that the luckless schoolmasters had to enquire where on earth they were situated. ἔρυσιχαῖος would be a determinative compound, 'dragging a shepherd's staff' (χαῖος), i. e. a βοικαλός or αιπολός.—Metre: trochaic dimeters. Blass connects No. v. with ii., and arranges the verses as iambic dimeters.

VI. Athen 9. 390 A: the discovery of music is due to the imitation of the notes of the birds. Cf. Plutarch *de sollert. animal.* 20 καὶ τῶν λεγιῶν, κύκνου καὶ ἀηδόνος, ἐν ψῶῃ κατὰ μίμησιν, Lucr. 5. 1379 ff. *at liquidas aevum voces imitauer ore | ante fuit multo quam levia carmina cantu | concelebrare homines prouident aurique iuvare.* So in the Chinese fable of the king and the nightingale. "Even as the linnet sings, so I, he said" (Watson); Alkm. xxv. Cf. Aisch. *Suppl.* 58 ff., Aristoph. *Aves* 749 (on the songs of Phrynichos).

1. ἔπη καὶ μέλος: 'verses and tune'; cf. μέλεα καὶ ἔλεγους Echembrotos, Theokr. 19. 5 quoted on v., βοᾶν αἰλῶν ἐπέων τε θέσιν Pind. *Ol.* 3. 8. Usually μέλος includes the text.

2. εὔρη: the particularizing middle is unnecessary. γέγλωσ-σαμένον: 'note-giving'; from γλωσσάω found only here. The singing partridge is rarely referred to. Some partridges κακκαρίζουσι, others τιττυρίζουσι. ἐπὶ περδικῶν κακκαβαΐειν,

ἐπὶ γλαυκῶν κικκαβάζειν Zenodotos *On the Sounds of Animals*; cf. *Studi ital. di phil. class.* 1. 89. Stat. *Silv.* 2. 4. 20 says quaeque refert iungens iterata vocabula perdis. With κικκαβη, κικκαβι, names of the πέρδιξ, cf. Skt. kukkubha.

3. συνθέμενος· cf. ὅπα σύνθετο v 92. Metre· logaedic dactyls enclosing a catal. troch. dimeter. Reading ἐπήγε δέ Rossbach thinks we have the end of a dactylic verse.

VII. Antig. Caryst. *Hist. Mirab.* 27. The male halcyons, which are called κηρύλοι, when enfeebled by age are carried by their mates. Cf. also Aelian *H. N.* 7. 17, Plut. *de sollert. animal.* 35. A partheneion of the poet's old age, when he was no longer able to join in the choruses of the Spartan maidens. Cf. Ilyk. ii. Croiset says of the poet: *jusque dans la vieillesse, il trouvait des images aimables pour traduire ce sentiment vague d'amour qui n'est plus qu'une sorte de galanterie poétique, mais sincère et sans fadeur.*

1. οὐ μ' ἔτι-οὐκέτι με, the emphatic position, as in οὐ πάντων ἔτι N 7. παρθενικαί: substantive, as Bacch. ix. 11, Theokr. 18. 2 (of Spartan girls). See on Praxilla ii. μέλι-γάρυες. of hymns, Pind. *Ol.* 11. 4 etc. The adj. is restricted to the utterances of the poet or the singer. ἱμερόφωνοι: of the Graces, Theokr. 28. 7; of the nightingale, Sa. xv.

2. βάλε: from a weak form of the root of βοῖλομαι <βολ-νομαι. The α is due to the fact that the accent was originally oxytone (βαλέ). ἀβαλε, i.e. ἀ βάλε, is also Modern Greek: ἀβαλε ἐσφαξεν μυτιλὸν τέ σε διδ' ἵαψε, utinam iugulasset mitilumque te in Orcum misisset. κηρύλος· in Aristoph. *Aves* 300 Sporgilos, the barber, is an ἄνθρωπος ὄρνις, hence he is called κειρύλος, the 'razor-bird,' as if from κείρω. Hesych. has κείρις· ὄρνειον, ἱέραξ, οἱ δὲ ἀλκυόνα. The etymology of κηρύλος (with η also Archil. 141) is unknown. Some identify the word with κῆρυξ (Ceyx and Alcyone, Ovid *Metam.* 11. 410). See Thompson's *Greek Birds* s.v. κηρύλος. Cf. Soph. *Frag.* 435 γενοίμαν αἰετὸς ὑψιπέτας, | ὥς ἀμποταθείην ἱπὲρ ἀτρυγέτου | γλαυκᾶς ἐπ' οἶδμα λίμνας.

3. δστ': as in Homer, *ε* 7. E 545 with the generic particle τε that emphasizes the "permanent element in facts" (Monro *H. G.* § 266). ἀνθος: cf. Aisch. *Agam.* 659 ὀρώμεν ἀνθοῦν πέλαγος, *Anth. Pal.* 5. 206. 4 ἀλὸς ἀνθεσι, à fleur d'eau, a fior d'acqua. ἄμα: here the Homeric usage as in Pindar in at least three passages (*Ol.* 9. 70, *Nem.* 9. 52, *Frag.* 74). Elsewhere in the lyric poets ἄμα occurs only in Bacch. 1. 91. ἀλκυόνεσσι: the identification with the kingfisher is uncertain. The form with the asper is due to the mistaken connection with ἄλς: note Lat. alcedo. Cf. *Sim.* vi. The

passage is imitated in Aristoph. *Aves* 250 ὦντ' ἐπὶ παντίον οἶδμα θαλάσσης φύλα μετ' ἀλκυόνοισι ποτῆται (so Cobet for ποτάται).

4. *νηδεός* (Boissonade) 'fearless,' though unattested, is appropriate. *νηλεός* Antig (from *νηλεός ἦτορ ἔχων* Hes. *Theogon.* 456), *ἀδεός* Phot. 348 22, i.e. *ἀδφέος*; Bergk *νηλεγέει* ἀνοικτον here 'unlamenting.' L. and S. take *νηλεγέει* as = late *ἀνηλεγέει* 'reckless'; rather 'untroubled,' 'tranquil.' *ἔχων*: this (epic) use in the minor melic poets occurs also in Alk. xvi. 2, Anacr. 32. *ἀλιπ. εἶσος ὄρνις*: in apposition with *ὅς*; cf. H 187, Plato *Apol* 41 A. *ἀλιπόρφυρος*. as Ibyk. 8 (Herm., Schneid., λαβιπορφυριδες, Bergk); *ταυόπτερος πορφύρις* Ibyk. iv., and in 8 *ἀλκυόνοες ταυόπτεροι*. Homer has *φάρσα ἀλιπόρφυρα* v 108; cf. Anacr. 138. Tenneyson wrote "the sea blue bird of March," though he afterwards altered the epithet (*Nature Notes* 1. 93, 2. 173); Carducci *cerulo purpureo nunzio di primavera*. Thompson *Greek Birds* s.v. thinks *ἀλιπ.* implies more than a colour epithet, and compares *ἀλυστος*. But cf. *ἀλυσσάπτερος*, a purple bird (Alkm. 126, Alk. 122). *εἶσος*, by epic lengthening. Schulze *Quaest. criticae* 212 reads *εἰσος* 'quick' (*ταχέος αἰώνος* ξ 133) a meaning found in Quint. Smyr. 13. 207 *ἀμπαύσει καὶ τῇδε θοὸν πτερόν ἱερός ὄρνις*. Cf. *ἱερός ἰχθός ὄρνις*, but *ὀρνίχων* 67 which is certainly Doric. Metre: tetrastichic strophe, consisting of lyric hexameters arranged κατὰ στίχον. The feet are invariably light dactyls, the last syllable always long. There are three cases of penthemimeral, three of bucolic, and one of the trochaic caesura. The poem was sung by a single voice accompanied by the flute (or lyre?), and perhaps accompanied by the evolutions of the chorus. The use of hexameters recalls Alkman's predecessor Terpander.

VIII. Athen. 9. 373 E. From the story of Odysseus; cf. § 138 *τρεσσαν δ' ἄλλοις ἄλλῃ*, of the attendants of Nausikaa at the sight of the shipwrecked hero. *λῦσαν* may be retained, as we are ignorant of what preceded (perhaps *τὸν χορὸν*); Bergk *δῶσαν* though we expect *ἔδον*; Kaibel *ἄσαν*; Sitzler *νεῖσαν*. Cf. χ 302, Alk. viii, Sa. vii., Archil. 106 *πτῶσσαν ὥστε περδίκας*, Soph. *Aias* 168 *παταγοῦσιν ἄτε πτηνῶν ἀγέλαι* | *μέγαν αἰγυπῖόν δ' ἰποδείσαντες* | *τάχ' ἂν . . .* | *πτήξειαν*. For *ὥστε* we expect *ὥτε*. Metre: dact. tetrap. with anacrusis—*anap. dim* (without caesura). Rosbach writes in one line.

IX. Schol. § 244: *αἱ γὰρ ἐμοὶ τοιούδε πόσις κελημένος εἶη*, the prayer of Nausikaa. Cf. Pind. *P'yth.* 9. 99.—Metre: dact. tetram.



**X.** Athen. 10. 416 c: Alkman calls himself an ἀδηφάγος. Cf. Aelian *V. H.* 1. 27. The poet seems here to defend himself against a charge of daintiness, though the Sparta of the seventh century was not inevitably the Sparta of black broth. The γαστροῖς ἀνάγκη is a theme for song, and Alkman shows that he was a connoisseur in wines (117). In 74 B 76 there is a flavour of gastronomy. The poem recalls a skolion sung by a single voice rather than a choral song; but the division of the six books of the poet does not warrant our placing the skolia in book iii. No. xxvii. has a better claim to be classed as a skolion, and it was placed in book v. Perhaps the arrangement of the books was metrical. This fragment may fall under the class of ἀπαστολικά, like Theokr. 23, but the recipient of the present is not necessarily a woman (as Welcker thought).

1. τοῖ· τίν in iii. δῶσω: not the Doric δωσίω. κύτος: the vessel of the tripod, called γάστρη Σ 348. Cf. Eur. *Suppl.* 1202 ἐγγραῖον ἔρκους τριπόδος ἐν κοίλῳ κτεῖ, *Kykl.* 399 λέβητος ἐς κύτος χαλκήλατος, and *I. A.* 1052 κρατήρων γυάλοις. Tyrst. 11. 24 has ἀσπίδος γαστρή. Welcker *R. M.* 10. 409—*Kl. Schr.* 4. 63 regarded τρ. κύτος as a 'caldron on a tripod,' the κύτος being detachable. Others take it to be 'a three-footed caldron.' We have no examples of these tripods from an early period. See Guhl and Koner *Life of the Greeks* 154. We may take the words together as a humorous expression for 'a capacious tripod.' Cf. *dolum ventriosum*. So δρακοντος φόβος—δρακὼν φοβερός, χρυσὸν ἐπὼν, βαθὸς ὕλας—silva alta, σὺδς χρῆμα (in prose), *Ναννώς κόμαι*, iv. 70. Cf. Kühner-Gerth 2 § 402 d.

2. Welcker read ῥ' κ' (—καί) ἐνι λείᾳ (') τριήρης (a cup used as a ladle); Bergk ῥ' κ' ἐνι παίσιν ἐπαίκελ' ἀγέλαις; Meineke ῥ' κ' ἐν (Schubert κεν) ἐδέσματα πολλὰ' ἐναγείρης; Clemm ῥ' τί καν Ἰλῶς ἐναγείρης. Anastrophe (ἐνι) is not Doric according to *An. Ox.* 1. 171.

3. ἀπυρον λέβητα, λευκὸν ἔτ' αὖτως Ψ 267, shows that the τρίποδος κύτος is one not yet touched by the fire (opposed to ἐμπυριβήτης, ἀμφιπυρος), and not a mere ornamental gift. ἀπυροὶ τρίποδες, as presents, I 122.

4. παμφάγος is interpreted as ἀδηφάγος by Athen., as πολυβορώτατος by Aelian. Perhaps it was a nickname of the poet. It is hard to draw the line between 'gluttonous' and 'omnivorous.' Herakles is παμφάγος (*Orphic Hymn* 12. 6). On the other hand, in contradistinction to ζωοφάγα and καρποφάγα, Arist. *Pol.* 1. 3. 3 has παμφάγα as a technical division (so crow, raven, bear); and Pliny *H. N.* 5. 30. 35

differentiates *agriophagi*, *pamphagi*, and *anthropophagi*. The scientific use of *παμφ.* is scarcely as old as Alkman, though l. 7 indicates a willingness on the part of the poet to eat all kinds of food (— πάντα φαγών).

5 ἡρόσθη with accus., as *ιμείρω*, Soph. *O. T.* 59, *ἐλδομαι* E 481, α 400. So *θ.γγάνω* Frag. xv. The form does not recur till Hdt., Aisch. Meineke's *ἔσθαι* οὔτι, in 6, destroys the rhythm; Sitzler has *ἦρ ἔσθαι*, 'through the spring,' as if the gnomic aorist could not be followed or preceded by the present. Cf. Tyrta. 12. 20, Solon 13. 74, Soph. *Aias* 674, *El.* 26. See Goodwin *M. T.* 153. *πεδὰ τὰς τροπᾶς*: 'after the (winter) solstice,' not 'after the autumnal equinox', cf. *μετὰ τροπᾶς ἡλίου* Hes. *W. D.* 564. For *χλιερὸν* we might expect *χλιαρόν*.

6. ἡύ: elsewhere Alkm. has *εὔ*. Perhaps we should read *οὔτε*, and suppose the loss of a line after 6. This would help the metre, but *τετυγμ.* requires an adv. Cf. *εὐτυχτα* of *κρέα*, Hdt. 1. 119, and *τετικοντο δαῖτα* A 467. For the hiatus, cf. Aristoph. *Pax* 116; Soph. *Phil.* 1205 (change of speakers).

7. ἀλλά . . . γάρ gives at once the opposition and the reason for the opposition. In English we wait for the causal clause. When there is an ellipsis, γάρ may be translated 'in fact'; when there is none, it is—'since' κοινά: cf. Hes. *W. D.* 723 *μηδὲ πολυξένοι δαιτὸς δυσπέρμελος εἶναι ἐκ κοινοῦ*.

8. *ῥατεύει*—*ῥατεῖ*. Note the pairs (from *ε-ίω* and *ευ-ίω*): *ἄχέω*, *ἄχειω*; *οἶνοχοέω*, *-εύω*; *τυρῶ* (xi. 6), *-εύω*. A new strophe begins with *ῥατεύει*.

Metre: dact. tetram, the odd verses ending — — —, the even verses — —. (After l. 6, we might expect a line with a dactylic ending, though the next fragment does not observe the sequence of — — and — —) The rule that no independent verse should end with a light dactyl is therefore preserved. The fragment might be arranged in three dactylic octapodies, with l. 7, a tetrapody, as an epolikon.

**XI.** Athen. 11. 498 f. A Bacchant at the festival of Dionysos. The nocturnal festival of the Maenads, held, for example, at Delphi in the month *Ἀρδωφόρος*, was intended to awaken the child Dionysos, who had been slumbering during the winter. Nocturnal festivals in honour of the god of wine are reported by Pausanias from various parts of Peloponnese. The same author (3. 20. 4) speaks of a place not far from Taygetos where the cult of the god was restricted to Spartan women. Cf. 3. 13. 5 (αἱ Διονυσιάδες), and 19. 6, 22. 2, Aristoph. *Lysistr.* 1309, Aelian *V. H.* 3. 42. Welcker

R M. 10. 255 erred in regarding the fragment as a description of an offering made by Spartan women to Artemis and the Nymphs; likewise Hartung, who proposed to refer the festival to the Nymphs and Artemis *Karvatis* (Paus. 3. 10. 8).

1. *πολλάκι*: with *ἐτέρησας*. On *π* with the aorist (A 396) see Goodwin *M. T.* 156. *ὀρέων*: probably Taygetos. Cf. Verg. *Georg.* 2. 487 *virginibus bacchata Lacaenis Taygeta*, on which verse Philargyr. notes that the Bacchantes were called *δύσμαιναι* by the Spartans.

2. *πολύφανος*: only here; 'with many torches' (*φᾶνολ*). Torches in connection with the worship of Διόνυσος *Νυκτερινός* Soph. *Antig.* 1125, Eur. *Phoin.* 226, *Ion* 716, 1125, *Bacch.* 307.

*πολύφανος* is not Doric for *-φανος*, and the contracted *θεαρός*, *πῶτος* etc., are not to the point. *φανος* would become *φηνος* in Doric (cf. Hesych. *φηνόν* λαμπρόν); hence *πολύφανος ἑορτά* is not to be defended by *θυσιαῖσι φαινύσιν* Pind. *Isthm.* 5. 30, though the form of the adj. might be paralleled by Hom. *πολυπικρός*. Bergk adopted Fiorillo's *πολυφάμος*. This suits the *ἀγορά* (S 150).

3. *χρύσιον*, the divine sphere demands a metal worthy of the god. The *σκύφος* (Guhl and Koner 152) was used only by rustics and the poor (Asklepiades in Athen.), as by Eumaios ξ 112, Theokr. 1. 143. The Centaur Pholos offered a *σκύφιον δέπας* to Herakles (Stes. ii.). In reference to a god, *σκυφος τοῦ θεοῦ* Achaïos 33 N. A *σκύφος* was one of the attributes of Dionysos. *ὁ σκύφος* here as Sophron 48, Eur. *Kykl.* 256, Anakr. 82; *τὸ σκύφος* Epicharm. 61, Eur. *Kykl.* 390. Pindar has both genders.

4. 'A golden pail—one of the sort that.' The logical antecedent is a part. gen. Cf. ε 422 *κῆτος . . . οἶά τε πολλά τρέφει Ἀφροδίτη*, ξ 62 *κτῆσιν . . . οἶά τε ᾧ οἰκῇ ἀναξ ἔδωκε*. Note *οἶον* in x. 4. The neut. pl. is generic; cf. ν 60, 410. *τε* of permanent characteristic. *ποιμένες ἄνδρες* has an epic flavour (*αἰπόλος ἀνὴρ* Δ 275). Cf. Sa. xxxv., Scm. 20. 2. *ἔχουσιν* (*ἐχούσιν*?).

5. *ἐν γάλα θεῖσα* (Herm. ε ν, but Doric disliked anastrophe) comes nearest to the *μη. ἐπαλαθεῖσα* (Π for Π', i.e. ἐν γάλα). Bergk has *θήσαο*, but even if we excuse the omission of the augment (*γαλ' ἐθήσαο*?), or the open vowels (Spiess *θήσαο*), as epic reminiscences, the asyndeton is harsh. Hiller supposed a lacuna after *θήσαο*. Schubert conj. (Aeolic) *θαῖσα* (*θεῖσα*?), but \**θαω* is 'suckle.' Cf. *γάλα θῆσθαι* δ 89, and so Emper read here, making the inf. depend on *ἐχούσα*. With *λεόντων γάλα*, cf. *αἰγείων τυρόν* Δ 639. Aristeides, 1. 49, substituting the god for his devotee, says that 'a Lakonian poet' attributed to Dionysos the power to milk lions. The error in the allusion is the more excusable when we remember that the

god is often made to bear the torch or devour raw flesh, which are properly functions of the Maimals. The Maimads suckle the lion's whelps in the mountain wilds (*Eur. Bacch.* 699) or lay hands on them (*Orest.* 1493). If the earth is only scratched by the maddened worshippers of the god, milk flows forth (*Bacch.* 142), and the springs yield them milk (*Plato Ion* 534 A). Reading λεόντειον σπαλαθείσα or παλαθείσα, Welcker thought a cheese shaped like a lion or ornamented with the figure of a lion was offered to Artemis (πότνια θηρών; cf. *Theokr.* 2. 67). 'Animal-cakes' (e.g. cow, stag) were no doubt offered to the gods, but both the verbs are figments.

6. τυρόν ἐτύρησας: as βοίλην βοιλεύειν, νικᾶν νίκην. ἄτρυφον = ἄθρυπτον (cf. ἄτρον τετρατρυφον *Hes. W. D.* 442) rather than 'very delicate,' or 'not delicate,' 'rustic.' *Hesych.* has ἄτροφος (Welck. ἄτρυφος) τυρός ὁ πησάμενος ὑπὸ Λακωνῶν. Cheeses were offered to the gods in Crete (*Athen.* 14. 658 D). Cf. κηροῖο μέγαν τροχὸν μ. 173, τυρόεντα μέγαν λευκοῖο γάλακτος *Tleokr.* 1. 58. An ancient grammarian (*R. M.* 10. 256, *Philol.* 10. 350) cites ἀργύφον and ἀργ.φόντα from this line, whence Welcker conj. ἀργιφόνταν, 'shining,' 'white,' a strange use because of the intransitive sense of the second member. A reference to Ἀργιφόντης is hopelessly obscure. ἀργυφεὸν τε (*Musurus* and *Casaub.*) at least makes sense.

Metre: dact. tetram. We might arrange in octapodies, taking v. 5 as a clausula and v. 6 as the beginning of a new strophe. Those who read ἀργιφόνταν in v. 6 find a dipody and a logaoedic tetrap. (cf. *Eur. Herakl.* 615, all dactyls), the rhythm being retarded at the close. The — — at the end of 2, 4, and 6 (ἀργιφόνταν) would divide the strophe into three periods.

XII. *Plut. Vita Lycurgi* 21, *de fort. Alex.* 2, quoted from ὁ Λακωνικὸς ποιητής, together with *Terp.* vi., *Pind.* xxvii. Before battle the Spartan king sacrificed to the Muses, and sang the first notes of the ἐμβατήριος παιάν (cf. *Tyrtaios* 15). As they advanced to battle the Spartans sang the 'Strain of Castor.' Sparta as a heroine has a lyre in her hand (*Paus.* 3. 18. 8). *Kampf ohne Sang hat keinen Klang* (Henry the Lion). Cf. *Archil.* 1 εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίοιο ἀνακτοῖ καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος. Like the next three fragments, this bit is possibly from a partheneion. ἔρπει ἀντα, 'rivals.' Cf. § 331 ἀντα σέθεν γάρ | Ζάνθον . . . μάχη ἦτοκομεν εἶναι, T 75 θεοὶ ἀντα θεῶν ἴσαν. ἔρπει is colourless, as often in tragedy (ἔρπειθ' ὡς τὰχιστα *Soph. O. K.* 1643). σιδάρε: with ἀντα the dat. would be out of place. Cf. π 294 αὐτὸς γὰρ ἐφέλκεται ἀνδρὰ σιδηρός. τό: the articular inf. appears only three times in the melic poets before Pindar, in whom it



occurs nine times. Here, Alk. vii., *Sim.* xxxvi., the nom. If the poet is replying to objectors, the art. inf. has its early opprobrious force: 'this minstrelsy that you claim is scorned in Sparta.' In the elegy the only sure instances are *Kl obulina* 2, *Sim.* 100, *Ion* 1. 10 (gen.), *Kritias* 2. 26 (accus.), *Krates* 16. *Theogn.* 256, 288 are uncertain. Metre: logaoedic (*asynartete*).

**XIII.** Athen. 13. 600 F, from Archytas, on the authority of Chamaeleon, to show that Alkman was the first writer of amatory songs. With this frag. cf. *Hor.* 4. 1.

1. "Ἔπος as xv Most editors have "Ἔπος (*Sa.* xiii) against the mss. δαῖτε often of a renewed assault of love. The tone is that of the folk-song, which loves fixed formulas. Cf. *Sa.* xvi., 55, 84; *Anakr.* vii., ix., xix., 61, 68, 91; αἶτε *Ibyk.* ii. Cf. Alk. v. Homer has δὴ αἶτε with *synizesis*, i. 311, 344. δαῖτε *Sa.* xxii. and *Anakr.* xxiv. 7. Weber *Anacreontea* 41 needlessly demands the form δαῖτε everywhere. Cf. *Battmann Lexil.* 2. 231. *ῥέκατι*: cf. *Archil.* 84, *Pind.* xv 8 of *Aphrodite*. See *Blaydes* on *Aristoph. Lysistr.* 306.

2. κατέβων: Hes. *Theogon.* 910 τῶν καὶ ἀπὸ βλεφάρων ἔρος εἴβeto δερκαμέναων. *λαίνει*: *Pind. Pyth.* 1. 11 *λαίνει καρδίαν*, σ 379 *θυμὸν λαίνει*. Alkman wrote a kletic hymn to *Aphrodite* (*Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρυτὰν*, *Frag.* 21). This poem recalls the personal *Aiōnian* lyric. Dance accompaniment is improbable. -Metre: iamb. trim. catal.

**XIV.** Athen. 14. 600 F, who says that Megalostрата was a poetess of whom Alkman was enamoured. Probably this statement is due to Athenaios' source, the scandal-loving Chamaeleon. Megalostрата may have been the leader of one of Alkman's choruses. *ῥαδελῶν*: cf. *Μοῦσαι ἡδυμενῆς Hymn* 32. 2. δαῖξε as *Hymn* 5. 474 δαῖξε . . . *δρημοσινῆν*. The gift was doubtless a poem: Hes. *Theogon.* 93 *οἶά τε Μοισῶν ἱερὴ δόσις ἀνθρώποισιν μάκαιρα παρθένων* as *τάλαινα παρθένων*, *φίλα γυναικῶν*, *sancle deorum*. One ms. has *μακαίρα παρθένω*, i.e. *Artemis* or *Athena*. -Metre: logaoedic.

**XV.** *Hephaist.* 76, *Apostol.* 4. 62. 2. The connection of the lines is obscure. Perhaps the fragment is from an *epithalamium*, or is a remnant of a love song, in which a girl compares herself to a *cyperus*. Cf. *Sa.* xxxiv. Schubert, not very clearly, thinks that *Aphrodite* represents *Beauty*, while *Eros* is *Grace*, and that the girl to whom the poem is addressed was graceful rather than beautiful. The verses have an *Anakreontic* flavour.

1. παίσδει (with *Aiōlic* σδ), *ludit*, of "amorous play" (*Par. Lost*).

2. T 227 (cf. Hes. Frag. 221) ἄκρον ἐπ' ἀνθερίκων καρπὸν θεόν οὔδ' ἐκέρκλων, Verg. Aen. 7. 808 illa (Camilla) vel intactae scyeth per summa volaret | gramina, Plato Symp. 196 B οὐδ' ἂν εἰανθῆς τε καὶ εἰώδης τόπος ᾗ, ἐνταῦθα καὶ ἔξει καὶ μένει (ὁ Ἔρως). καθάλγων (καββ). This verb does not prove Eros to have been winged. The only early testimony to the conception as Πτέρως is the verse in Plato Phaedr. 252 c, which may be Plato's invention. The oldest monuments of art (end of sixth century), do, however, represent Eros with wings. θίγης: the oldest occurrence of this use of the subj. in a relative clause. The jussive infin. in relative clauses is common, e.g. Aisch. Prom. 712. μή μοι: in deprecation, e.g. μή μοι θιγγάνω Eur. Frag. 924 (cf. Frags. 16, 22), and often with ellipsis; sometimes in scorn, especially when followed by σό. The accus. with θιγγάνω is very unusual: Archil. 71 χεῖρα (χειρὶ!) Νεοβοιλήτ θιγέτω, Soph. Antig. 546 μὴδ' ἄ μή θιγέτ | ποιοῦ σκαυτήτ is explained by Jebb (who says there is no case of θ. with the accus. in classical Greek) as a rare instance of attraction for ταῦτα ὧν. Others take 'θιγέτ as = ἐποιήσας. Pindar is fond of the (personal) dative of approach with θιγγάνω. Note that in Antig. 546 and here we have the accus. of a neuter pronoun. Cf. the accus. with ἠράσθη, x. 4. κυπαιρίσκω: probably the *cyperus exculentus*. Cf. Fragment iii.—Metre: the cretics are divided by the caesura into a tetrameter and a dimeter (catalectic), and seem to be used κατὰ στίχον. We might make four verses of the fragment. The use of cretics in Alkman shows the influence of his predecessor the Cretan Thaletas.

**XVI.** Schol. Γ 39 (Δωσπαρι, εἶδος ἄριστε). Cf. δυστέλεις Eur. Or. 1388; αἰνόπαρις Hel. 944; Π. αἰνόμετρος Aisch. Agam. 714; Π. αἰνόμετρος Eur. Hel. 1120. In Z 282 Paris is a μέγα πῆμα Τρωσέ.—Metre: dact. hexam.

**XVII.** Schol. Π 236. Cf. μ 47 ἐπὶ δ' οὐδ' ἀλείψαι ἐταίρων | κηρον δέψηςας μεληδέα, μὴ τις ἀκούσῃ | τῶν ἄλλων, and μ 173. ἐπαλείψασα: by epic lengthening before the liquid. Metre: dact. hexam.

**XVIII.** Hephaist. 40, Max. Plan. 5. 510, Arsen Viol. 360, Apostol. 11. 94. 4. Kalliope is the chief Muse according to Hesiod (Theogon. 79), who is supposed to have invented the names of the Muses. On the François vase, which follows Hesiod, K. carries the syrinx, and has not therefore become the Muse of heroic song. Homer has merely Μοῦσαι Διὸς αἰγιόχοιο θυγατέες, but Hymn 31. 1 Διὸς τέλει Μοῦσα ἄρχεο | Καλλιόπη. In 50 Alkm. has Μῶσα, Διὸς θυγατέρ ὠρανίῃσι λυγροῖσιν (with a misense of -φι). For the invocation cf. Stes.

xii., 35, 45 δεῦρ' ἄγε Καλλιόπεια λιγεία, Alkm. i. Reading ὕμνῳ, we have tmesis andzeugma: ἐπιτιθῇ δὲ ὕμνον ὕμνῳ καὶ χαριεντα τίθη χορόν (cf. A 509 ἐπὶ Τρώεσσι τίθει κράτος). This is better than ἐφιμερον δὲ τίθη ὕμνον; cf. Theogn. 993 ἐφιμερον ὕμνον δαΐδειν. Cf. edd. on Pind. *Pyth.* 1. 40. χάρις is that which ἅπαντα τεύχει τὰ μελίχα θνατοῖς *Ol.* 1. 30; Teichmüller *Aristot. Forisch.* 2. 315 shows that in Pindar χάρις is the cause of joy, and participates in all that is divine and complete. Alkman was called ὁ χαριεὺς. Hephaist. reports that Alkm. composed whole strophes in this metre (dact. tetram.), and Max. Plan. says the strophe consisted of three isometric dactylic cola. There is no allusion to an epode, which we might expect. The dactyls form systems ἐξ ὁμοίων. Syllaba anceps is excluded.

**XIX.** Plut. *Symp.* 3. 10. 3 etc., explaining Διός-δέρος. The air sheds most dew, he says, when the moon is full, the time of the festival of Selene. Cf. Macrobi. *Sat.* 7. 16. 31; Natalis Com. *Myth.* 3. 255 referring to Alkman, says *quidam tradiderunt Lunam fuisse uxorem Aeris, e quo Korem filium conceperit ac genuerit.* See also Cic. *N. D.* 2. 50. οἶα: the plants nourished by the dew.—Metre: (1) dact. penthim.; (2) tetrap., apparently logaoedic.

**XX.** Schol. Soph. *O. K.* 1248 (αἰ, αἰὲλ. ἄται, δ' ἐννεχιῶν ἀπὸ 'Πιπῶν). The 'Πιπῶν were fabulous mountains in the extreme north, beyond farthest Skythia, whence proceed the blasts (ῥιπαί) of Boreas. The Hyperboreans, the people of light, of Apollo, lived beyond the 'Πιπῶν according to Hellenikos. Eur. *Or.* 176 locates the home of Night in the gloom of Erebos. Night is generally thought of as situated in the uttermost West. ἀνθέων: cf. Archil. 21 ὅλης ἀγρῆς ἐπιστεφῆς of Thasos. For the figure cf. *Venus and Adonis* 143 "The morning, from whose silver breast the sun ariseth in his majesty"; Bacch. xx. Metre: logaoedic (cf. 31 τῷ δὲ γυνὰ ταμίᾳ σφεῶς ζεῖξε χώρας).

**XXI.** Apoll. Soph. *Lex Hom.* s.v. κνώδαλον, which, he says, is properly used only of marine creatures, whales and the like, though Homer once uses the word of any wild animal: οὐ μὲν γάρ τι φυγεσκε βαθείης βένθεσιν ὅλης | κνώδαλον ρ 316; cf. schol. *ad loc.*, Eustath., and schol. Nikand. *Ther.* 760. Hesiod did not restrict the word to sea monsters: κνώδαλ', ὅσ' ἤπειρος πολλὰ τρέφει ἠδὲ θάλασσα (*Theogon.* 582). The poem describes the sleep of manimate and animate nature in "midnight's solemn trance," not the sleep of winter. The lines may form a part of a partheneion sung at midnight.

The silence of night is a favourite subject with ancient as with modern poets (cf. *h. h. i. n. 15 ff.*, *14 ff.* αἰκούρ φθογγος γ' οὐτ' ὀριθῶν οὐτε θαλασσης' σ' γαί' δ' ἀνέμων τούδε κατ' εὐρίπτον ἔχουσιν, *Theskr* 2. 38 ηἵδε, σιγῇ μὲν πόντος σιγῶντι δ' ἡγῆται, where the poet contrasts man with nature, *Apoll. Rhod.* 3. 44 ff., *11 ff.* Ἀφρον, 140" κοιμησας δ' ὄγε φύλα παρημεριῶν ἀνθρώπων καὶ ζαμένους ἀεὶ μὲν πνοίας καὶ κύματα πόντος πῆγας τ' αἰνῶν υδάτων ποταμῶν τε πρεσβρᾶ θῆρας τ' αἰώνους τε τὰ τε ζῶει τε καὶ ὀρπει εὐναζῶν ημεῖσεν ὑπὸ χρυσεῖας πτερυγέσσιν. *Wa may also coin] are Dionysius' Hymn to Hē* ἢ ἢ εὐφραμεῖτω πᾶς αἰθρᾶ, γῆ καὶ πόντος καὶ πνοίαι | οἶρεα, τερπεία σιγατῶν | ἥχοι φθογγοὶ τ' ὀριθῶν. So in Latin, *Verg. Aen.* 4. 522 ff. . . . *noct erat, et placidum carpebant fessam soporem | corpora per lectula,* *sistaeque et aena quiescent armenta, cum medio voluuntur omnia lapsu,* *cum tacet omnis ager, pericula puerique volucres, | quaeque lucus late | quidos, quaeque aspera damis | cursu tenent, somno jussitae sub nocte silent | len tunc curas et corda obusta morum, &c. 26. . . . *noct erat, et terras animalia fessam per omnia sistunt perculumque genus sopor altus habebat, &c. 9. 57; Ovid Metam.* 7. 184; *per muta silentia noctis . . . homines volucresque ferasque | somnos alta quies . . . | insomniarumque silent frontes, silent humidus aether.* *Tasso Jerusal. Delib.* 2. 98 (Witten) " 'Tis eve; 'tis night; a holy quiet broods O'er the misty world—wind, waters are at peace, | The beasts lie couch'd amid unstartling woods, | The fishes slumber in the sounds and seas; | No twittering bird sings farewell from the trees, | Hushed is the dragon's cry, the lion's roar, | Beneath her glooms a glad oblivion frees | The heart from care, its weary labours o'er, | Carrying divine repose and sweetness to its cure, . . . *and 8. 57; Ariosto, Orl. Fur.* 8. 79; *Par. Lost* 4. 163. (cf. Wordsworth's *Song at the Foot of Brougham Castle* "The silence that is in the starry sky, | The sleep that is among the lonely hills." We may add Goethe's *Über allen Gipfen* "Beyond all heights | Is peace, | In the tops of the trees | Stirr'd no breeze, | Silent the birds in the woods, | Thou hast but to wait, | Soon shalt thou, too, know rest" (*Schütz-Wilson in Academy*, 1891, No. 987).*

Detailed descriptions of nature are infrequent in classical Greek poetry, and when they occur, subserve an ulterior purpose. Their rarity is far from proving insensibility to the charm of nature on the part of the Greeks, and it is only our modern conception that makes them seem to lack the "lyric soul." Nor does the poverty of their vocabulary in words for colour stamp the Greeks as lacking in the colour sense. In their lyrics, nature is often represented as moulding the mood of man (cf. e.g. *Alk.* ix., xix., xxviii., *Ilyk.* i.). But in this fragment Alkman does not mark the contrast between nature and man. (On this subject see Kittlitz *Naturbilder aus der griech. Lyrik*.)

Personification of natural objects often extends to sleep: *E.* 524 ὄφρ' εὐδῶσι μένος Βορέας, *Sim.* xiii. 16 εἰδέτω δὲ πόντος, εὐδέτω δ' ἀμετρον κακόν, where see note, *Aisch. Agam.* 565. εὐδῶ in the figurative sense is more usually said of things than of men (*Jebb on Soph. O. K.* 306). With this conjunction of the animals of the land, sea, and air, cf. *Hymn* 4. 4 καὶ τ' εὐδάσσαντο φίλα καταβητῶν ἀνθρώπων, αἰώνους τε διπύρεας καὶ θῆμα πάντα, | ἥμιν δ' ἄπειρος πολλὰ τρέφει ἥδ' ὄρεα πόντος. Taken piecemeal, the fragment is largely a cento of epic words and phrases, and displays, as a whole, the Homeric amplitude



1. **εὔδουσιν**: the epic form may stand, though we might expect *εὐδοισιν*. A Doric *εὔδοντιν* is impossible. **ὀρέων κορυφαί**: cf. M 282 *ὑψηλῶν ὀρέων κορυφὰς καὶ πρῶνας ἀκροῦς*, *Hymn* 5. 38 *ὀρέων κορυφαί καὶ βένθεα πόντου*, Alkm. xi. 1. Note in 1-5 *τε καί*, *τε καί + τε*, *τε - καί + καί*, and cf. *τε - καί + τε* δ 111; *τε + τε - καί* γ 429; *τε καί + καί* δ 341; *τε - καί* unites complements, like or unlike. **φάραγγες**: cf. Aisch. *Prom.* 142.

2. **πρῶτον**: Baunack in Curtius' *Stud.* 10. 132. T was often mistaken for F, e.g. *τείπην* Sa. viii. 2, *ταδεα* (-*ηδέα*) Alk. xix. 3.

3. **τόσσα**: for *δσσα*, as *τόσσος* for *δσσος*, Pind. *Nem.* 4. 5, Kallim. *Apoll.* 94, though in both places *τόσος* precedes. The mss have here θ' *δσα*. Some omit the *τε*, others read *ἐρπέθ' ὀπόσσα*; Bergk *φύλλα θ' ἐρπετά θ' δσσα*, thus introducing a conception which, though graceful (cf. Shakesp. "The marigold that goes to bed wi' the sun"; Byron, "The woods drooped darkly as inclined to rest"), is here inappropriate. The repetition of *φύλλα* in l. 7 accords with the repetition of *εὔδουσιν*. *θῆρες* here bisects the *ἐρπετά καὶ πετεινά* of Hdt. 1. 140; cf. Theokr. 15. 118. δ 417 *δσσ' ἐπὶ γαίαν | ἐρπετὰ γίνονται*, P 447, *Anth. Pal.* 14. 64. The poets are fond of the three-fold division, e.g. *Hymn* 6. 4, 30. 3, Hes. *W. D* 277, Emped. 106. So *θῆρας*, *ἐρπετά*, *πετεινά* B. C. H. 2. 401 *τρέφει*: A 741 *δσά τρέφει εἰρεῖα χθών*, E 52, Eur. *Frag.* 484. 5, Eur. *Hippol.* 1277. For the weak position here cf. ε 422, ν 410, Alkm. xix. Apart from *ἀγραῖκος* in ν., *μος τίος* *denilis* occurs in Alkman only between words (47., xxvi.). **μέλαινα**: of the earth, O 715, λ 587, Archil. 56. 2, Sem. 1. 14.

4. **ὄρεσκόφαι**: cf. *φηρσὶν ὄρεσκόφωσι* (the Centaurs) A 268; *θῆρ' ὄρεϊβάτην* Soph. *Phil.* 955. **γένος**: γ. *βοῶν* *Hymn* 3. 309, γ. *ἵππων* *Mimn.* 17; γ. *ἰχθῶν* Soph. *Frag.* 855. 9; *ἔθνεα μελισσῶν* B 87; *ἔθνη θηρῶν* Soph. *Phil.* 1147.

5. **βένθεσι**: cf. *ἐν βένθεσσιν ἁλός* A 358. **πορφύρεας**: the Doric form for *πορφυρέας* *πορφ.* of the sea ν 85 etc., [Arion] 18, Sim. 51, Sem. 1. 16, Theog. 1035; "The seas that mourn in flowing purple," Oinar.

6. **εὔδουσιν**, with neuter pl. (*constr. ad sensum*); so with *ἔθνεα* B 87 (Krüg. 2. 63, 2. 1).

7. **φύλα**: of birds, as Soph. *Antig.* 343; *φύλα πτεροφόρα*, Aristoph. *Aves* 1757; of flies, T 30; *φύλα πόντου* Eur. *Frag.* 27. **τανυπτερύγων**: the stereotyped epithet, though the activity denoted by the adj. has ceased, as in Z 108, *οὐρανὸς ἀστερόεις*, by daylight; ε 65 *δρυιθες τανυσσιπτεροὶ εὐνάζοντο*; the 'swift sea-cleaving ships' are stationary, Soph.

*Aias* 710. Cf. *οἰωνοῖσι τανυπεριγεῖσσι* M 237; *Ibyk.* iv., *Sim.* xi.

**Metre:** The arrangement of the logaoedics shows that metre still in its beginnings, though more highly developed than in *Frag.* iv., because of the less rigid arrangement of the cola. The fragment presents, however, some noteworthy metrical forms. (1) The caesura after *ὄρεων* divides thesis and arsis, a phenomenon that is common in true dactyls, and here perhaps borrowed from them, though noteworthy in a cyclic dactyl, where — forms the thesis. The cyclic dactyl is regularly dismembered in the *Sapphicus minor* as employed by Horace (—|— and —|—). (4) Troch. hexapody with anacr. The tripod before the caesura has the form — — — — — (unless *ὄρεσκιφαί* has a short penult), which occurs in tragedy, but is singular in early lyric. (5) Log. hexap. with anacr. Cf. the pentapody called Alkmanic: — — — — — Writing *βένθεσσι* and *πορφύρας* we have a troch. trim. catal. (6) Pherecratic with — — — as a basis. *οἰωνῶν* gives greater rapidity to the rhythm than the Mss. *οἰωνων*. Cf. Usener 103. The dialect is generally epic in the mss. I have adopted Doric *μελισσᾶν* and *πορφύρας*. Perhaps *τράφει* should be read. Wilamowitz *Comment. grammat.* 1879, p. 4, has attempted unsuccessfully to restore the Doric forms throughout. The style lacks the originality of the other poems of Alkman.

**XXII.** *Plut. de fort. Rom.* 4. Forethought is the mother of Reverence (*Pind. Ol.* 7. 44), whose daughter is Moderation (*C. I. A.* 2. 2339), while Excuse is the child of Afterthought (*Pind. Pyth.* 5. 27). Tyche is here allied, through Eunomia, to the Hours, who are the daughters of Themis. Cf. *Adesp.* xii, xiii. Sappho called Peitho the daughter of Aphrodite. Alkman, who is fond of such genealogies (cf. xix.), made the Muses the children of Heaven and Earth. Plutos is the child of Tyche according to *Paus.* 9. 16. Cf. *Alk.* iiii., xxix, *Krates* 2 (*Εὐτελῆν, ἔγγονε Σωφροσύνης*). **Metre:** logaoedic.

**XXIII.** *Schol. Pind. Isthm.* 1. 56 τοὶ as in ἀρχὴ δὲ τοὶ ἡμῖν παντός, the sententious τοὶ. Cf. *Theogn.* 571 δοῦξα μὲν ἀνθρώποισι κακὸν μέγα, πείρα δ' ἀρίστον, for the expression, *Pind.* xxviii.—**Metre:** logaoedic.

**XXIV.** *Apoll. de pron.* 121 A. The chorus praise the poet for his skill in playing the kithara. Berck and Croiset think *κιθαριστάς* is the old expression for *κιθαρωδός*, a term which was adopted relatively late. In classical times *κιθαρωδός* is practically 'lyric poet.' The first kitharist in the strict sense of the word was Aristomikos of Argos, a contemporary of Archilochos. Since the partheneia were sung to the

accompaniment of the flute, some other choral song, perhaps a hymn, seems to be referred to. In Pind. *Nem.* 11. 7 *λύρα* is used with reference to a hymn. Stesichoros was not the first to accompany a chorus with the lyre. In Sparta a choral poet was called *χορῳγός* = the Athenian *δοδασκαλός*.—Metre: logaoedic.

**XXV.** Athen. 9. 374 D. This is the oldest example of the use of *ῥῆμος* with the meaning 'tune.' Cf. *ῥόμους μελέων* Aristoph. *Aves* 745. The poet learned his art from the birds (Frag. vi.). The birds, who carry the messages of the gods to the prophets who understand their language, were called by the Persians the interpreters of heaven.—Metre: logaoedic.

**XXVI.** Athen. 3. 110 F.

**2.** *ἐπιστέφουσαι* is used in the sense of *ἐπιστεφόμεναι*. Perhaps *ἐπιστεφεῖσαι* (Kaibel) is correct. The ancients used the poppy and sesame so much that Petron. *Satir.* 1 says, *ambunt . . . mellitos verborum glabulos et omnia dicta factaque quasi papavere et sesamo circumspiciunt*. **3.** *λίω* depends on *ἐπιστεφ.*

**4.** *παῖδεςσι*: MS. *πεδεσσι*, which is scarcely Aiolic for *μέτεσσι*, though *ἔσαι* = *est* or *sunt* occurs in a late Aiolic inscription. Bergk conj. *πέδεσσι* = *μέτεσσι*. Welcker thought the poet refers to a marriage feast.—Metre: catal. iamb. trim.; a catal. dim. concludes the strophe.

**XXVII.** Athen. 10. 416 D (cf. No. x.). This is the first distinct mention of four seasons. Homer and Hesiod know of only three: *ἔαρος ὥρη* (cf. *Stes.* ix.), *θέρος ὥρη*, *χείματος ὥρη*. *ὀπώρα* is technically the period from the end of July (from the rising of Sirius) to the rising of Arcturus in September, and thus includes the hottest part of the year. It is the fruit season; cf. Pind. *Nem.* 5. 6 *τέπειναν ματέρ' οἰνάνθας ὀπώραν* (Alkm. 75 calls honey 'waxen fruit,' *κηρίνα ὀπώρα*). Eur. Frag. 990, allots only two months each to *ἔαρ* and *ὀπώρα*, four each to *θέρος* and *χείμων*. Hippokrates gives us the names of the four seasons *χειμῶν*, *ἡρ*, *θέρος*, *φθινόπωρον* (the last name occurs first in Hdt.). The sevenfold division of the year is late. See *Dict. of Antiq.* 1. 233, where the present passage is overlooked.

**1.** *ἔθηκε*: the subject (*Ζεὺς*) probably occurred in the preceding line. *τρεῖς*: we expect *τρῆς*, or *τρῖς* (accus. as noun).

**2.** *χῶπώραν*: the Doric crasis would be *χᾶπώραν*. *ὀπ-ώρα* is the 'late season' or 'late summer' (*μέρος θέρους τὸ τελευταῖον* Eustath.); cf. *ὀπ-ισθε*, *ὀψέ*. The asper is vouched for by *Ὀπωρίς* on a Lakonian inscription (Cauer 6), *ὀπισθιον*, Attic, *B. C. H.* 12. 284. *ὀπώρα* is a *vox nihili*.

3. **τέτρατον**: perhaps Doric as well as epic. Pind. has both *τέτρατος* and *τεταρτος*. Note the chiasmic order.

4. **θάλλα**: impersonal as *βει, βροντᾶ, ἐχέμαζε*. The poem, like x., xxvi., does not seem to be choral. Perhaps it may belong to the class called *κλεψιαμβοί*, and attributed to Alkman; if so, the song may have been interrupted by recitation accompanied by the notes of the *κλεψιαμβός*. Metre: iambic dimeter.

### XXVIII. Strabo 10. 482.

1. **φοίναις**: Aiolic; cf. *θουνης δὲ καὶ εὐλαπίνης* Theogn. 239. The short form of the dat. pl. appears also in iv. 47. 61. *ἐν*: for the position, cf. Pind. *Nem.* 10. 38 *Χαριτεσσὶ τε καὶ σὺν Τυνδαρίδαις*, where Dissen remarks *hoc artificio poetico nova rima et alacritas secundo membro conciliatur*. Cf. *Pyth.* 1. 14, 2. 59, *Isthm.* 1. 29, and Soph. *O. T.* 734. The comic poets use this construction only in choral parts, or when the language is lyrical. In *ἢ ἄλοι ἢ ἐπὶ γῆς μ* 27, *άλοι* is prob. local gen.

2. **ἀνδρείων**: the old name for the *συσσίτια*, or common meals; cf. Müller *Dorians* 2. 294, Schoemann *Antiq.* 269, 306. The Cretans retained the name *ἀνδρεία*, which was afterwards abandoned by the Spartans. In Sparta these banquets were also called *φειδιτία*, perhaps a jocos name, or *φιλίτια*. **δαιτυμόνεσσι**: cf. *μετ' ἀνδράσι δ. χ* 12. **πρέπη**: so used Aisch. *Frag.* 355. **παιῶνα**: Philochoros (*Athen.* 14. 630 F) says that it was the custom among the Spartans *ἀν δαιτυνοποιήσονται καὶ παιωνίσωσιν, ἔδειν καθ' ἕνα τὰ Τυρταίων. κατάρχην*: as *Folk-Songs vi.* (accus.), Eur. *H. F.* 750, 891; cf. *ἐξαρχων παιῶνα* Archil. 76. This is the earliest mention of a sympotic paean in post-Homeric poetry. Metre: dactylic. Since a paroemiac with short anacrusis does not occur in the old *κατὰ δάκτυλον εἶδος*, I do not make a third verse of *πρέπει κ.τ.λ.* Cf. *Ibyk.* v. 3.

**XXIX.** Hephaist. 38; fragment of a song to Apollo, perhaps a hyporcheme. First extant specimen of ionics in Greek poetry. Alkman also employed anaklasis in ionics (83).

**XXX.** *Apoll. de piron.* 365 A. quoted for the orthotone *τοι*. Probably from a hymn to Apollo. *ἄδοι* as Pind. *Ol.* 3. 1, *Pyth.* 1. 29. *δόμψ*: *νόψ*?—Metre: uncertain.

**XXXI.** Schol. Pind. *Ol.* 1. 60 (97), quoting Archil. 53 *μηδ' ὁ Τανταλον λιθος | τῆσδ' ὑπὲρ νῆσον κρεμάσθω*, Alk. xxxi. Homer, who places Tantalos in Hades (λ 582), mentions only the tortures of hunger and thirst, though the overhanging rock is a necessary ingredient of the original myth, which is



adopted by the lyric and tragic poets. Poetic fancy and an ethical purpose transferred, as early as the *Nékyia* of Homer, the tortures of Tantalos, Sisyphos, etc., to the nether world. The earliest form of the legend appears in Athen. 7 281 b (from the Cyclic 'Return of the Atreidae'), according to which Tantalos, who lived in heaven with the gods, had a rock suspended over his head by Zeus, who had pledged himself in advance to grant any request that his son might make; but who was filled with wrath when Tantalos petitioned that his appetites be gratified, and that he live in the same manner as the gods. This scene is laid in heaven, and the suspended rock not merely robs the *conviva deorum* of his power to enjoy the divine nectar and ambrosia, but is an added torture because of his immortality (*μετὰ τριῶν τέταρτον πάρον* Pind. *Ol.* 1. 10). Pindar does not certainly localize Tantalos in Hades. Cf. Comparetti *Philol.* 32. 230. On the view that Alkman keeps to the original story, *ἐν ἀσμένοισιν* of the MSS. is 'among the blissful,' 'the well pleased gods.' The rock of terror was explained by Welcker *R. M.* 10. 242 as merely the creation of the distressed mind of the living sufferer. For such phantasms, cf. those of Io, Orestes (Aisch. *Choeph.* 1051), Pentheus (Eur. *Bacch.* 918, Verg. *Aen.* 4. 469). Hecker's *ἀρμένοισιν* is taken to mean either 'the bound' captives, or 'in bonds,' and transfers the scene to the nether world, thus making the poet follow Homer rather than the Cyclic epic. The rock is then a reality, and all the more awful because invisible. I doubt whether *ἀρμένοισιν* can have either of the above meanings. It should mean 'amid pleasures,' 'good cheer'; cf. Hes. *W. D.* 407, *Shield* 84, Theogn. 275, and such expressions as *ἀγαθὰ πάντα*, *ἀφθονα πάντα*. Hecker supplied *πάσιν* before *ἐν* (Pind. *Nem.* 3. 58 *ἐν ἀρμένοισι πᾶσι*; cf. schol.).

2. *θάκω*: the MS. *θακά* - *θάκος* might be defended by the pair *σκοπός σκοπή*, etc. Welcker took *κάτα* (sic) with *ἦστο*. Hermann wrote *θάκοις κάτω*. *ἦστο* presupposes motion, so there is no difficulty about the *κάτα*. There is no need to take it with *ὀρέων*, or to regard *πέτρας οὐδέν* as - *οὐδεπλαν πέτραν*.

3. Eust. *Od.* 1701. 23 has *ὀρέοντι* and *δοκέοντι*, whence Bergk *δοκέοντι δ' (εὐκώς)*. - Metre: uncertain, probably logaoedic.

**XXXII.** *Oxyrhynchus Papyri* 1. No. viii. Attributed to Alkman by Blass. From a partheneion. It is possible that the poem is a happy imitation of Alkman's manner by some Alexandrian.

1. *ἤνθομεν*: cf. *ἐνθόσα* iv. 73. The ending *-μεν* is either epic or Anolic, and seems to be used, as the editors remark,

in order to avoid the sigmatism of *-μεν ἐς*. In iv. 12 *παρήσσομεν μεγάλας*: this epithet of Dem. does not recur until Kallim. 6. 121 *μεγάλα θεὸς εὐρύανασσα*; *μεγαλαῖσι θεαῖσι* of mother and daughter, *Anth. Pal.* app. epigr. 1. 59. 3 (Cougny). *ἐάσσαι* - *εἰσσαι*. Dor. *ἔασσα* (<\**ἐσσυττα*) reappears in Philolaos and the Pseudo pythagoreans. In Messen. and Argive we find *ἔασα*, in Cretan *ἱαττα*. In 64 Alkm. has *παρέντων*.

2 *παρθενικαί*: see on vii. 1. Cf. η 20 *παρθενικῇ . . . κάλπιν ἔχουσα*.

3. *κᾶλά*: for the variation with *κᾶλά*, l. 2, see FOLK-SONGS i. In xii. Alkm. has *κᾶλῶς*. *ἔρμῳς*: not *ἔρμους*, as the editors write.

4. *πριστῷ ἐλέφαντος*: cf. σ 196 *λευκοτέρην δ' ἄρα μιν* (Penelope) *θῆκε πριστοῦ ἐλέφαντος*, τ 563 *πρ. ἐλεφ.* of one of the dream-gates, θ 404 *κολεὸν νεοπρίστου ἐλέφαντος*. *αἰγλα* (Blass) is paleographically uncertain. Blass suggests that the next verse began *λευκοτάτας χιόνας*.—Metre: dact.-hexameter. Whether the Frag. is connected with vii. is uncertain.

## ARION.

THE only early account of Arion's rescue that is extant is Herodotos 1. 24, where it is introduced as an anecdote, based on Korinthian and Lesbian sources, in connection with the mention of Periander (625-585). Most of the later recounters of the tale—*eg* Hyginus 194, Dio Chrys. 37, p. 455, Plutarch *Sept. Sap. Conv.* 18, Fronto 262—and the numerous writers who allude to it, depend ultimately on Herodotos, though some may have derived the legend from some Hellenistic poet. The story was greatly embellished in later times, Plutarch, for example, throwing moonlight on the scene, and making the story subserve his reverence for nature and his piety. The fragment is cited by Aelian *Hist. An.* 12. 45 to show the dolphin's love of music.

Herodotos says that at Tainaron there was a bronze statuette of Arion, a man riding on a dolphin. Aelian gives the epigram on the votive offering: *ἀθανάτων πομπαῖσιν Ἀρίωνα Κύκλονος μίον, ἐκ Σικελοῦ πελάγους σῶσεν ὄχημα τόδε*. This inscription may have been added after the time of Herodotos. That the legend wandered from Sparta to her colony, Thera, was concluded from an epigram found there (Karbel 1086), but now shown to

be worthless evidence (*Athen. Mittheilungen* 21. 253). Neither the inscription nor the figure of Arion on coins of Methymna is proof of the existence of a poet of this name.

The legend of Arion's romantic rescue is due to a misinterpretation of the figure at Tainaron. The statuette was either that of a god or of some hero originally identical with the god, but in course of time individualized and dissociated from him. The rider has been identified with the Koriuthian Melikertes Palaemon (cf. *Ant. Denkm. d. Arch. Inst.* 1. 7. 26, *Inscr. Sicil. et Ital.* 2519 (')); or with Taras, the son of Poseidon, who rode from Tainaron to Tarentum on a dolphin's back. Studniczka, *Kyrene* 181, has, however, shown that the rider was not Taras, but Phalanthos, who, at first a form of Poseidon, gradually became an historical person connected with the emigration of the *partheniai*. Hartung thought the rider was Orpheus. Most probably it was either Poseidon or Apollo, with whose cults the dolphin is intimately associated. In Lakonia there was a goddess 'Απιορτία (*I. G. A.* 79), in whose honour horse-races were established. Mr. Paton (*Class. Rev.* 4. 134) thinks that she corresponds to Demeter Erinys of Thelpusa, the mother of the mythical horse Arion, whose father was Poseidon. Now both horse and dolphin are symbolical manifestations of the god of waters, and it is noteworthy that the only places mentioned in the story of Arion—Methymna on the island of Lesbos and Korinth of the double sea, the birth-place of the poet, and the place where he is said to have practised the dithyramb—are the seats of legends of grateful dolphins.

It is, in fact, probable that the poet Arion is one and the same with the mythical horse, the manifestation of Poseidon. Exactly how the invention of the cyclic chorus and of the τραγικός τρόπος came to be attributed to him we cannot say; doubtless Lesbian legends are here at work, just as they created Phaon, the mythical lover of Sappho. It may be noticed that, apart from the steed of Adrastos (Ψ 346, Hes. *Shield* 120), the name Arion occurs nowhere in early literature. It is possible to derive it from ἀρι-Fluv, 'very swift' (*Maass Ind. Forsch.* 1. 166), though Fick Bechtel (*Personennamen* 433) propose to connect it

and the Arkadian form 'Επίων (coin of Thelpusa *S. G. D.-I.* 1253) with 'Επίων, *rivalis*. Κυκλεύς and Κυκλών, the names of the father of the supposed poet, are inventions made to account for the belief that his son first set up the κυκλίου χορός, an institution which is involved in obscurity, though it is supposed that a circular chorus of fifty members took the place of the older rectangular arrangement in ranks and files. Some suppose that Arion first made the dithyramb choral, it having been monodic up to his time, and that the τραγικὸς τρόπος, which he invented, alludes to the 'fashion' of satyrs, who, clothed as goats, spoke in verse, thus forming the beginning of the 'tragic' drama. Others think the 'goat fashion' is the pathetic fashion in contradistinction to that of the nome; others refer it to the introduction of the tales of heroes. Many theories, little certainty. Despite the statement in Herodotos that Arion was the founder of the dithyramb, some Hellenistic critics seem to have doubted his existence, and given that honour to Lasos, Pindar's teacher. Most of the statements in Suidas may be an expansion of Herodotos' account, or based on some book on the Korinthian festivals. Arion is strangely enough called the scholar of Alkman.

The authenticity of the poem was first disputed by Van der Hardt in 1723. Hermann regarded it as an example of *ornatus qui varietate et venustate constat*. Welcker (*Kl. Schr.* I. 89 ff) was inclined to regard it as old, if not by Arion himself. But considerations of style, metre, and dialect show that it must be later than the lyric age. It cannot be a forgery by an author of the quality of Aelian, as Lehms supposed (*Popul. Aufsätze* 204), nor indeed the composition of a nomic writer of an early period (Boeckh *Berl. Acad.* 1836. 74), but is rather the production of an Athenian dithyrambic poet of the last period of Euripides, or later. The style, despite its partial smoothness, recalls the fulsomeness, the veneer, of the later dithyramb; the metre is ornate, with its many resolutions, syncopated feet, and anacruses, and shows its late authorship by its frequent instances of *positio debilis*. The dialect is Attic diluted with Doric, a mixture that became common in the fifth century. Rossbach conjectures that the poem is either the work of a

scholar of the dithyrambic poet Phrynis, or of the master himself. Aelian quoted the poem in good faith, but originally it was put into the mouth of Arion, without intent to deceive, in order to serve as an exaltation of the power of music, a theme that was popular with the later dithyrambic poets, to judge from the *Argo* of Telestes, a fragment of which is akin to the hymn of Arion in the frequency of anacruses. Just so Kallimachos made Simonides himself tell of his miraculous rescue by the Dioskuroi; and so the story of Sappho's leap from the Leukadian cliff and of her love for Phaon arose from her mention of this resort of hapless lovers and her story of the ferryman of Aphrodite.

The poem falls into two parts. (1) 1-11, invocation of Poseidon, around whom the dolphins dance; and (2) 12-18, the rescue of the poet. The mention of the dolphins is withheld till v. 9, *θηρες* standing in epexegetical apposition. Throughout we have a series of pictures produced by ornamental and 'characteristic' epithets. The poet is prodigal in his use of colours.

2. χρυσοτρίαινα may be defended by χρυσηλάκατος, χρυσοκέφαλος. Hermann and Bergk read -τρίαινα from a poem in -ης, with which cf. χρυσοχαίτης, χρυσομήτρης, χρυσοκόμης (χρυσοκόμα Sim. 26 B; Alk. iii. χρυσοκόμας) Alk. xiii. has μελλιχόμειδε, though we have φιλομειδής; in Anakr. xxviii. there is warrant for εὐέθειρε and εὐέθειρα; Sim. xxvii. has φυγόμαχος; Sa. xxii. καλλίκομος. Pindar's Ὀρσοτρίαινα, Ἀγλαοτρίαιναν, Εὐτρίαιναν, are sometimes explained as Boiotisms (-ᾱ for -ης). Aristoph. *Equit.* 559 ὦ χρυσοτρίαιν', ὦ δελφινῶν μεδέων (where the schol. has χρυσοτρίαινα), is not necessarily either a parody or an imitation of this poem. Cf. M. 27 Ἐννοσίγαιος, ἔχων χεῖρεσσι τρίαιναν. Πόσειδον: the Attic form.

3. γαῖόχος is the 'earth mover' (γαίης κινητήρ), as ἔννοσίγαιος, ἐννοσίχθων, εὐλασίχθων. Cf. Lakon. γαῖαφοχος, Pamphyl. *Feχέτω*, *veho*. -(F)οχος was later confused with -σοςχος (in πολιδόχος, ραβδοφόχος etc.), and Artemis is called γαῖόχος, Soph. O. T. 160. ἄν' is due to Hermann, who connected ἔγκ. ἄν' ἄλμας with the following.

4. βράγχιος, if correct, is a neologism. Hermann read βραγχείους περί δῆ; Buchholz περί σέ γε; Sitzler ἐν κύμασι παλμὸν βριχίους. Cf. N 27 βῆ δ' ἔλααν (Ποσ) ἐπὶ κύμα' ἀταλλε δὲ κῆτε' ὑπ' αὐτοῦ | πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγγόησεν ἄνακτα.



5. *θηρες*, a bold innovation on established usage, which restricted the word to 'beasts,' a generic term (Schmidt *Synon.* 2. 432 is wrong). Cf. Archil. 74. 7 *μηδ' ὅταν δελφίσι θηρες ἀνταμειψώνται νόμον*. The dolphin was a fish to the ancients. *χορεύουσι*: *χορὸς ἰχθύων* Soph. Frag. 695 and *Anakreon.* 55 27; 55. 24 *δελφίσι χορευταῖς*. *κύκλω*: cf. Thuk. 2. 84 *περιέπλεον κύκλω*.

6. A fanciful variation on *κούφοισιν ποσίν* Pind. *Ol.* 13. 114. Schneider says *pedes affinxit poeta delphinis quia saltare facit*; cf. *καλλιχοροὶ δελφ.* Eur. *Hel.* 1454. Pindar's use is bolder (*ἐλαχυντερόγων Pyth.* 4. 17).

7. *ἀναπαλλόμενοι*: cf. *ἀναπάλλεται ἰχθύς* Ψ 692.

8. On the speed of the dolphin cf. Pind. *Nem.* 6. 64 *δελφίνι κεν τάχος δι' ἄλμας | ἴσον εἶποιμι*, Frag. 234 *παρὰ ναὶν δ' ἴθυει τάχιστα δελφίς*, Pliny *H. N.* 9. 8 *velocissimum omnium animalium, non solum marinorum, est delphinus, acrior volucre, acrior telo*. *σκύλακες*: cf. Eur. *Hippol.* 1277 *σκ. πελαγιών*. *φιλόμουσοι*: Pind. Frag. 235 *τὸν (δελφ.) μὲν . . . αὐλῶν ἐκινήσ' ἐρατὸν μέλος*, Eur. *El.* 435 *ὁ φίλαιλος δελφίς*.

9. *ἱναλα*: cf. Aristoph. *Thesmoph.* 325 *Νηρέος εἰναλίου τε κόραι*.

13. *Σιαελὸς πόντος*, first in Euripides. Lucian *Dial. Mar.* 8, doubtless following Lesbian tradition, puts the scene in the Aegaian Sea. Cf. Spenser *F. Q.* 4. 11. 23 "And even yet the Dolphin, which him bore | Through the Aegaean seas from Pirates vew, | Stood still by him astonisht at his lore."

15. *ἄλοκα*: cf. Mel. *Adesp.* 88 *Ἀφροδίτης ἄλοκα* (conj.) *τέμνων καὶ Χαρίτων ἀνήμεστος*. The form *ἄλοξ* does not occur before the fifth century. The details of the following scene are too precise to admit of Welcker's symbolical interpretation; nor can it be regarded as pure embellishment due to imitation of a previous mention in literature of the thankful dolphin.

18. Perhaps the dithyrambic poet was capable of writing *ἀλιπόρφυρον* (only here of the sea). *ἀλι-* may have crept in from 17; Bergk *πορφυροῖν*; Reiske *ἀλιπορφύρου*. (cf. *ἀλς πορφυρέη* II 391, Sim. 51, Sem. 1. 16, Eur. Frag. 882, Theogn. 1035 *πορφυρεὴς λιμνῆς*, Soph. Frag. 435 *γλαϊκας ἐπ' οἶδμα λιμνας*. Note Attic *reós* in 17.

Metre: The fragment is astrophic, a fact that agrees with its composition by a late dithyrambic writer. The metre is either degenerate free logaoedic or degenerate dactylo-epitritic with frequent — — — and — — — — — or — — — — —. The epitrite is not found except at the end, where it may be a ditrochee.

## ALKAIOS.

THE close of the seventh century witnessed a change in the established order of things in Lesbos that has left a profound impression upon the poetry of Alkaios. The tide of democracy was sweeping in upon the princely Penthelidai, who traced their descent from Orestes, and upon the other noble houses whose power had been sanctioned by centuries of prescription. For eight years Alkaios and the other aristocrats struggled against the demagogue Melanchros, who had utilized the popular uprising to make himself tyrant. Had their party possessed sufficient power they would not have suffered the even more detested rule of Myrsilos, which followed upon the murder of Melanchros (612 ?) at the hands of Pittakos and Antimenidas, the poet's brother. Though Myrsilos himself was finally slain, other tyrants rose in his stead. We have no certain landmarks by which to date the events of this period of faction and unrest. We do not even know when the contest was waged with the Athenians for the possession of Sigeion, in which Alkaios lost his shield. The account in *Hdt.* 5. 94, which places this event after 560, is confused, and should not have misled Beloch into making Alkaios a contemporary of Anakreon (cf. *Topfer Philol.* 49, *Crusius Philol.* 55); though it must be confessed that it is surprising enough to hear of Athens warring in the Troad at the end of the seventh century, the period to which the struggle is usually referred. Alkaios himself, perhaps not unwinding of a similar confession on the part of Archilochos (6), sang of his loss, and bade the herald report that, though he was safe, his shield had been hung up as a trophy by the victors in the temple of Athene at Sigeion. We may well believe that a remembrance of the disaster that had befallen the two Greek poets, whom he was to make his models, must have softened the bitterness of flight to the young tribune at Philippi (*Hor.* 2. 7).

It may have been in 595 that Alkaios was exiled, together with Antimeuidas, Sappho, and other members of the aristocratic faction. No doubt Alkaios, too, had lusted after power (*οἷδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν*, *Strabo* 13. 617). The poet wandered about in

Thrace, and voyaged as far as Egypt, but even in exile did not cease to foment attempts to effect a return by force of arms. To counteract these schemes, Pittakos, once the adherent of the aristocrats and the champion of the Lesbians against the Athenians, was (in 590?) appointed dictator (*ἀπομυκτης*: Alkaïos calls him 'tyrant') to defend the constitution. Under his rule tranquillity was restored to the island, and the poet, weary of incessant contest, was content, after fifteen years of exile, to accept the offer of clemency on the part of the sage, who thus put into execution his doctrine that pardon was better than punishment (*συγγνώμην τιμωρίας κρείσσω*).

Akenside's lines on Alkaïos reflect the spirit of the liberty-loving Englishman or of the Roman republican, not the narrowness of the fierce champion of the Lesbian oligarchs:

With louder impulse and a threatening hand  
The Lesbian patriot smites the sounding chords;  
Ye wretches, ye perfidious train.  
Ye cursed of gods and free-born men,  
Ye murderers of the laws;  
Though now ye glory in your lust,  
Though now ye tread the feeble neck in dust,  
Yet time and righteous Jove will judge your dreadful cause.

Alkaïos was not an apostle of liberty, though he possessed the art of painting partisanship in the colours of patriotism. The poetry of his contemporary Solon shows us at once the statesman and the patriot. Alkaïos' creed was 'down with all tyranny—except that of my own party!' His poetry is full of the storm and stress of the time. He sings the *dura navis, dura fugae mala, dura belli* (Hor. 2. 13). He lives in the present, and projects himself into his every utterance. He fights with the lyre as with the sword. The passion that Archilochos had vented in personal rancour, Alkaïos transfers to the larger canvas of politics and war. For the first time in its history the pure Melic of the Greeks looses the bonds which bound it to a mythological past, and becomes the warm and spontaneous expression of the heart. By birth a Lesbian, Alkaïos displays the Aiolic temperament, which is seen at its fullest in the noble, high-spirited, proud of his order, frank, generous and free, fearless and open handed as the Stuart cavalier,



joyous and resolute even in disaster, delighting in love and wine. With his fondness for magnificence there is a dash of pretence and pompousness. His sensuousness is tempered by a high-minded enthusiasm.

Of his style, Dionysios of Halikarnassos, who read him when his poems were not mere fragments, says that it was distinguished by its magnificence (*μεγαλοπρεπές*), by its brevity, by its combination of grace and force (*δεινότης*), and that his figures were remarkable for their clearness (*de vet. script. cens.* 2. 8; cf. *Quint.* 10. 1. 63). When the veil of the metre has been removed there remains, he says, a rhetorical quality that savours of the orator. To us Alkaïos suffers by the unjust but inevitable comparison with Sappho. Though a vigorous and a graceful poet his fame is largely a reflection of that of his great countrywoman. He is always genuine, often vivacious and tender; he possesses a fine feeling for nature, and a love of detailed pictures. He speaks a direct language, and his figures are not richly coloured. He is fond of sententious sayings. In the imaginative quality he is deficient, nor can he lay claim to high originality; though hatred of Pittakos hammers out for him such startling compounds as *σαράπους*, *χειροπόδης*, *ζοφοδοπίδας*.

His dialect which Dionysios characteristically says impaired the appreciation of his beauties—was the native idiom of his time with (possibly) a touch of epic form. Both Alkaïos and Sappho show conscious adaptation of epic phraseology. The light and elastic logaoedies were peculiarly suited to the lively Aiolic temperament. With the name of Alkaïos is associated the four-line strophe that he employs in such perfection, and which Horace transformed by the admission of diaeresis. The Alkaïc stanza, whether invented by the poet or not—Crusius seeks to discover its first traces in Alkman (cf. iv.)—is a marvellous combination of fire, grace, and variety, welded together in perfect unity.

Alkaïos also employed the softer 'Sapphic' stanza. His choriambics (Asclepiads), which constitute a large part of his verse, are full of restless energy and a certain stateliness. Besides these he wrote in Aiolic dactyls with the free, undetermined first foot, in ionics, and in iambs. The latter recall Archilochos, with whom he has much in common.

The Alexandrians divided his poems into at least ten books, probably arranged according to the elusive criterion of the predominant note. To the composition of hymns Alkaios' genius was apparently ill-suited. At least those we have are mere silhouettes. Himerios summarizes the paian to Apollo, which described how at the birth of the god Zeus gave him a lyre and a chariot drawn by swans to bear him to Delphi to proclaim his ordinances of justice and right to the Hellenes. But the god hastened to the Hyperboreans, where he tarried for a year until the songs of entreaty uttered by the Delphians prevailed upon him. Then he came in the fulness of summer; the nightingale, the swallow, and the cicada sang for joy, and Kastalia poured forth her silver streams.

The political songs (*στασιωτικά*) are passionate and defiant like the *sirventes* of Bertran de Born. His love songs were so generally devoted to the praise of boys that Quintilian laments that he did not devote his muse to higher themes. The traditionary story of Alkaios' passion for Sappho fails to stand the test of criticism, as we shall see on Sa. viii. The skolia overlap the other divisions. All Alkaios' poetry, except the hymns, is virtually sympotic.

Alkaios enjoyed great popularity in Athens in the fifth century. His songs graced the banquets of Athenian gentlemen, and Aristophanes knew him well. The Alexandrians edited his works and wrote commentaries on them. Theokritos imitated him (28, 29), but his greatest admirer was Horace.

**I.** Hephaist. 44: quoted with the remark that it is doubtful whether Sappho or Alkaios invented the 'Sapphic' strophe. Vv. 3-4 are from Choir. on Hephaist. (*R. M.* 36. 464). The hymn mentioned the theft of the kine of Apollo, which is referred to by Horace in the ode (l. 10) that is based on Alkaios.

**1** μέδεις: the ancients disputed whether μέδεις was the part. from μέδω (so Apoll. Dysk.), or 2nd pers. of μέδω (so Apion). On the one hand (1) we have Έρωτην . . . Κυλλήνης μεδούσα Hymn 3. 2, 18. 2, and the various other passages in L. and S. (where read *Eq.* for *Ph.*), to which may be added Baech. ix. 66; Melanip. iv.; skol. iv.; μεδουσα Smyth *Ionie Dial.* p. 69. On the other hand (2), δε μέδεις Soph. *Antig.* 1119, Frag. 342. In Alk. 48 B, Bergk read 'Αχιλλεύ, δ μέδεις

(ὅς μεδέει, MSS.). The dispute cannot be decided. Classen *Beobacht. z. hom. Sprachgebr.* 46, remarks that μέδεις in Sophokles is an arbitrary (Homeric) archaism because the verbs in actual, though poetical, usage were μέδομαι (Hom. μ. πολέμοιο, μ. νόστοιο) and μῆδομαι. μεδέων is a real, μέδων, even in Homer, a crystallized participle, like γέρων, κρείων, θεράπων.

2. Cf. carm. pop. 3 Ἄρτεμι, σοὶ μέ τι φρήν . . . | ὕμνον ὀφαινέμεναι, Ovid *Metam.* 1. 1 fert animus dicere. ἄγναις: αἰγῶναι, v l., 'on the gleaming peak,' is indefensible. Hermes was born ἄντρον ἔσω παλίσκειον. Bergk read αἰγῶναι, which is—in solia montibus according to Schulze Q. E. 251; Fick κορύφαις ἀκτῶν; Sitzler ἄντρον ὁρ ἰώγῃ; Kock αἰγῶναι.

4. Cf. *Hymn* 18. 3 ὃν τέκε Μαῖα . . . Διὸς ἐν φιλότῃ μιγείσα, Verg. *Aen.* 8. 139 *Mercurius, quem candida Maia | Cyllenae gelido conceptum vertice fundit.*—Metre: the 'Sapphic' strophe (three Lesser Asclepiads + Adonic): 5.5.5. + 2. ἐπφδικόν.

## II. Strabo 9. 411.

1. Ἀθανᾶ: so Ἀθανᾶς Theokr. 28. 1 (Aiolic). ἄνασσ' Ἀθῆνα Eur. *I. T.* 1475, skol. 1, etc. The hymns of the lyric poets and of the Orphic collection begin with an invocation in the vocative, herein differing from the *Homeric Hymns*. A relative pronoun often follows the vocative clause, as here, Pind. iv. 3, Aristoph. *Eg.* 551. πολεμάδοκος of Athena, Kaibel 1035. 4, *Anth. Pal.* 9. 59. 3.

2. ποι: ας κου Anakr. 1. 4. ἐπιδύαιο, Fick; cf. Hesych. ἐπιδεδῶσαι: ἐπιστρέψαι; ἐπιδε(ν)ον: ἐπιστρεψαν. Κύπρια. Cf. ἐπιστρέφει Anakr. ii. 4. Bergk read ἐπι πίσεων.

3. Homer always places πάροιθεν before the genitive.

4. Κουραλίω: cf. Kallim. 5. 63 ἡ 'πὶ Κορυναίας, ἵνα οἱ τεθυωμένον ἄλσος; καὶ βωμοὶ ποταμῷ κείνῳ ἐπὶ Κουραλίῳ. Here was celebrated the festival of the Παμβοιωτία in honour of Athene Itonia at the end of the month Alalkomenios. ποτάμῳ παρ' ὀχθαίς: cf. ποταμοῖο παρ' ὀχθῶν Δ 487; for the order of the words, cf. Pind. *Pyth.* 4. 46, *Isthm.* 5. 42; and see Mommsen *Griech. Präp.* excurs. 8.—Metre: Alkaic strophe—two Alkaic hendecasyllabi, an Alkaic enneasyllabus, and an Alkaic decasyllabus (I. 5 5. II. 4. 4.)

III. Plut. *Amator.* 20. Perhaps from a hymn to Eros. As a cosmogonic god, Eros was called the child of Chaos (Hesiod, Ibykos), of Night and Day, of Erebus and Night, of Heaven and Earth, of Chronos, etc. As the god whose power commands gods and men alike (Anakr. xxv), he is generally called the child of Aphrodite. Sappho (132) made him the son of Uranos and Aphrodite or Earth, in 74 the

servant of Aphrodite; Simonides (43), the son of Aphrodite and Ares; Olen called him a son of Eileithyia; Euripides, the child of Zeus. In Apuleius, Zephyros is a servant of Eros. His genealogy as given in Alkaios characterizes his stormy, impetuous nature (cf. Sa. xiii., Ibyk. i., Anakr. xix.). The connection of Zephyros with Iris, the sister of the Harpies, is old.

IV. Herakleid. *Alleg. Homer.* 5. An allegory of the distress of the Mytilenaians under the tyrant Myrsilos.

The comparison of the state to a ship is frequent in Greek poetry. (Schol. Aristoph. *Vesp.* 29 ἀεὶ οἱ ποιεῖται τὰς πόλεις πλοιοὶς παραβαλλομένοις.) Cf. Pind. *Pyth.* 1. 86, 4. 274, Theogn. 671-680 συνεκα νυν φερομεσθα καθ' ἴστια λευκά βαλοντες | Μηλίου ἐκ ποταμοῦ νικτὰ διὰ δυοφερῆν | ἀντλεῖν δ' οὐκ ἐθέλουσιν ὑπερβάλλει δὲ θαλάσση ἀμφοτέρων ταχίων κ τ λ., Aisch. *Septem* 2. 62, 758-765 κοκὼν δ' ὥσπερ θαλάσση κύμα ἄγει | τὸ μὲν πιττον, ἄλλο δ' αἶρει τριγάλον, ὃ καὶ περὶ τρυμνὰν πόλεως καχλάζει, κ τ λ.; ἦ δὲ πόλις δ' ἐν σιδηρῇ ἀντλὸν οὐκ ἐδέξατο, 1077; Soph. *O. T.* 22 πόλις γὰρ . . . ἄγαν ἤδη σαλευεῖ, 101; *Antip.* 163, Eur. *Rhes.* 245; Plato *Rep.* 6. 4, Cic. *pro Sestio* 20, § 46; Hor. *l.* 14 ο navis, referent an mare te novi | fluctus, etc. (cf. Quint. 8. 6. 44.).

1. ἀσυνέτημι: we may double the ν under the ictus; cf. *συννεχέει* M 26 (*Ven. A.*). Survival of the original sibilant of \*σενος (\*σν(σ)ημι) is not probable. Cf. *συν δλεγω* (— — —) Theokr. 28. 25; *ἐνόχλης* (— — —) 29. 36, both Aiolie idyls. Aristoph. of Byz. wrote *ἐνιμεγαροισιν* β 94. See La Roche *Hom. Textkr.* 354, 391. *στάσιν*: cf. Aisch. *Prom.* 1085 σκιρτᾷ δ' ἀνεμῶν | πνεύματα πάντων εἰς ἀλλήλα, *στάσιν ἀντίπνοον ἀποδεικνύμενα*.

2. κύμα κυλ., A 307.

4. σύν personifies. The 'black bark' is their companion in distress; Soph. *Phil.* 1022 ζῶ σὺν κακοῖς πολλοῖς τάλας. In the minor melic poets this (epic) use of σύν occurs also in Alk. xxix., Ibyk. ii. 6, *Folk-Songs* v.

6. περ: see on Sa. i. 10. Theogn. 673, quoted above, has *ὑπερβάλλει*. The ship is *ὑπέραντλος*.

7. Cf. i. 70, μ 410. λαίφος, as *Hymn* 2. 228 (un-Homeric use). *ῥάδηλον*: either 'transparent,' 'full of holes,' or better, 'utterly destroyed' (δηλῆσθαι). δῆλος, 'visible,' from \*δεηλος, \*δηελος, or \*δειαλος (cf. *δεαμαι*); not from \*δεμελος, whence *δέελος* K 466, because this form would have become *δεῖλος* in Ionic and Aiolie. Horace has *non tibi sunt integra linteæ*.

9. When the ship is labouring in the open sea, anchors (and these (Greek anchors) are not in place, even in an allegory. Hence for ἀγκυραῖ (cf. Kriessling on Hor. i. 14. 6), Unger read ἀγκοναί, ropes for making the yards fast to the



mast. Michelangeli's ἀγκίλαι is nearer the mss.; *ansa* quae *mediam autemium in malo continent* (Thesaurus), the *ansa* being here the end of a rope so tied as to make a sort of ring. Compare the storm described in O 381, 624, Theokr 22. 10-18; also Archil. 54.

**V.** Herakleid. *l.l.* Probably from the same poem as iv.

1. τὸ δ' αὖτε. Cf. Alkm. xii. If we read ἄνέμω—ἀνέμω, the gen. follows κίμα, as in κυματα παντοίων ἀνέμων B 396. The sense is, however, inferior to that of the text (Bergk).

2. Note the parechosis; cf. πόνοι πόνω πόνον φέρει Soph. Aias 866; πόνου πολλοῦ πλέω 1112; πῆμα πῆματος πλέον Eur. Hek. 1168; Sa. 38; Aristoph. Nubes 1049; Ran. 820; Aisch. Prom. 98; Agam. 63. (Alliteration with π often denotes anger or vexation.)

3. ἐμβα: Bergk suggested ἐμβᾶ νῆ(α)τα, the 'hold,' for ἐμβαίνει. Others ἐμβαί νη. νῆος depends on an omitted word, or ἐμβαίνω may take the partitive gen., either directly or by analogy to ἐπιβαίνω.

**VI.** Athen. 10. 430c: Alkaios is ready to drink at all seasons. "Who drinks well, loves the commonwealth." πρὸς βίαν: not *violensius*, but *inritum*, *coactum*, as Soph. Frag. 669; Aristoph. Acharn. 73 (π. βίαν πίνειν). So πρὸς δργήν, πρ. καιρόν, πρ. ἡδονήν. πρὸς βίαν is rarely used of force other than physical τίνα: subj. of μεθυσθην. πῶνω and πίνω (xx. 1) are both Aiolic: χαίρε καὶ πῶ τάνδε Alk. 54 A; δεῦρο συμπῶθι 54 B. Cf. πέτωκα, πῶμα, poculum; Skt. pāti, 'drinks.' An anonymous critic in Porto's work *ad Lyric. Frag.* 1598 conj. καὶ χθόνα π. βίαν πίνειν, as if Hor. l. 37. 1 *nunc est bibendum, nunc perle libero pulsanda tellus* were derived from this fragment of Alkaios. But Horace may have had in mind another line of his Greek exemplar. The tautology is not intolerable.

**VII.** Choirob. Epim. 1. 210. For the rare articular inf. see on Alkm. xii. Cf. Tyrt. 1. 1 τεθνάμεναι γὰρ καλὸν ἐπὶ προμάχοισι πεσόντα, Hor 3. 2. 13 *dulce et decorum est pro patria mori*.

**VIII.** Herodian 2. 929. 15. Cf. Alkm. viii. ἑπταζόν: πτάζω πτήσσω, of the cowering of birds, Eur. H. F. 974, Kykl. 408; Aristoph. Vesp. 1490. Cf. Soph. Aias 171.

**IX.** Athen. 10. 430 A. Imitated by Hor. l. 9 *vides ut alta stet nive candidum Soracte, nec iam sustineant onus | silvae laborantes, geluque | flumina constiterint acuto? | dissolve frigus, liqua super foca | large reponens, atque benignius | deprome quadrimum Sabina, | o Thalmurche, merum diota;*

also *Epos.* 13 *horrida tempestas caelum contraxit et imbres | piresque deducunt Iovem* *Campion's Winter Nights*. "Now winter nights enlarge, The number of their hours; | And clouds their storms discharge | Upon the airy towers | Let now the chimneys blaze And cups o'erflow with wine."

1. *ὁ Ζεὺς*; cf. § 457. The phrase contains a survival of the original meaning of *Zeus*, i.e. sky, heaven.

2. Cf. *χειμῶν πολὺς δ* 566; *πολεὺς δ' ἐξ οὐρανοῦ δμβρος* Theokr. 22. 14. With *χειμῶν* there is an ellipsis of the predicate (*γίγνεται*, *ἔστι*, or perhaps *ἀρσι*. Cf. *ὄόμενοι καὶ ἀήμενοι* § 131). *πεπάγαισιν*: the *μα. πεπάγαι* can be defended if Aiolic has *-ᾶσι* - Dor. *-ᾶτι* in the perfect (borrowed from the present of reduplicating verbs). Homer has *πεφύκᾶσι*, Xenophanes *πεφῆγᾶσιν*.

3. Cf. the scene in Theokr. 7. 66 ff. *κάββαλλε*: perhaps the expression is derived from the palaestra. Cf. *stragere venias*. *ἐπὶ*: tmesis as Alkm *χνιῖ*; cf. Alk. xiv. 3, xx. 2, xxviii. 2; Sa. vii., xix. 3.

4. *κέρναις* (with tmesis - *ἐγκιρνάς*) - *κιρνάς* π 14. An Aiolic inser. has the inf. *κέρναν*.

5. *αὐτάρ*: the accent in Aiolic is uncertain, as is that of *οἰδεν*. In Homer the ictus always falls on the initial syllable. *αὐτάρ* is parallel to *μέν* in Π 732 etc.

6. *ἀμφι(τιθεῖς)* or *τίθει* would suit as well as *-βάλων*. *γνόφαλλον*: a cushion filled with wool. Pliny *H. N.* 27. 10 has a derived meaning: *gnaphalion*. . . *cuius solius albis molis stamine pro tomento utuntur*.

X. Athen. 10. 430 B. Probably from the same poem as ix

2. *προκόψομεν*: *proficiemus*, strictly of the preparation by the pioneer of the path for an army. Cf. Eur. *Alk.* 1079 *τί δ' ἂν προκόπτοις, εἰ θέλεις ἀεὶ στένειν*; *Hek.* 961 *ἀλλὰ ταῦτα μὲν τί δέῃ | θρηγεῖν προκόπτοντ' οἰδέν εἰς πρόσθεν κακῶν*; 'making no progress forwards in evils.' *ἀσάμενοι*: from *ἀσάμαι*. Theogn. 657 *μηδὲν ἄγαν χαλεποῖσιν ἀσῶ φρένα*.

3. *Βύκχι* is said to be Aiolic for *Βάκχι*, as *βίθις* for *βάθις*. But *α* does not become *υ* in this dialect. The *υ* of *σύρξ*, *πέσσιρες* is not derived from *α*. *φάρμακον*: cf. *Sun.* 14 *πινε, τῷ ἐπὶ συμφοραῖς*.

4. *ἐνακαμένοις* (scil. *ἀμμε*) Aiolic inser. have *ἤρικαν*, *ἑσένικαι* probably with *ῖ*. The Aiolic may also be the Homeric-Ionic form (*ἐνέικαι*). The middle = 'have brought in'; so *ἐγχεώμεθα*, 'have poured in,' Xen *Symp.* 2. 26; *ἡλοῦντο*, 'had the flute played,' *Agrop.* 4. 5. 7. So *ἐδιδάχατο*, 'had taught.'

**XI.** Tzetz. *Lycophr.* 212. Cf. Frag. xxxii., Theogn. 500 *ἀνδρὸς δ' οἶνος ἔδειξε νόον*, Aisch. Frag. 393 *κάτοπτρον εἶδους χαλκὸς ἐστ'*, οἶνος δὲ νοῦ, Hor. 1. 18. 16 *arcanique fides prodiga, perlucidior vitro*. The Greeks had a proverb οἶνος οὐκ ἔχει πηδάλια. To Plato indulgence in wine is a test of self-command, and a measure of the facility with which men are tempted to extravagance (*Laios* 649, 671 ff.). We read *ἀνθρώποισι*, as we expect the full form in Aiolic, and suppose a loss of — at the end.—Metre: as xiii.

**XII.** Arist. *Rhet.* 1. 9. Bergk placed this fragment with No. xiii. See on Sa. viii., with which it probably belongs.

**XIII.** Hephaist. 45. *ῥιόπλοκ'* 'dark-tressed,' as *ἰόπλοκοι* *Nηρηίδες* Bacch. ix. 37; cf. *Anth. Pal.* 9. 542. 10. Hesych. has *ἰόπλοκος* (MSS. *ἰοπλόκος*), *ἰοπεπλος* ἀπὸ τοῦ χρώματος, i.e. *πλόκος* = *πλόκαμος*. In Pind. *Ol.* 6. 30, Bergk conj. *ῥιόπλοκον* *Ἐλάδναν* for *ἰοπλόκαμον*, *ἰοδόστρυχον* of the MSS.; and in *Isthm.* 6. 23 *ῥιόπλόκοισι* *Μοῖσαις* for *ἰοπλοκάμοισι*. Cf. *ἰοπλοκάμων* *θυγατρῶν* Sim. vii., *ἰοπλοκάμων* *Μοισᾶν* Pind. *Pyth.* 1. 1, as Mel. *Adesp.* 53 (Sappho?), where *ῥιόπλόκων* suits the metre better. The Greek violet (*ἰον μέλαν*) was darker than ours. *λευκῶια* are probably pansies. Ruskin thinks that *ἰον* in Homer was the blue or purple iris. *ἰόπλοκ'* might mean 'violet weaving' (with recessive accent for *ἰοπλόκ'*). *μελλιχόμειδε*: the nom. is given by Hesych. as *μελιχομειδης* (cf. *φιλομμειδης*), whence Blomfield conj. *μελλιχόμειδα* here. Cf. on *Arion* 2.—Metre: the Sapphic pentapody with the masculine anacrusis.

**XIV.** Athen. 15. 674 σ (vv. 1, 2), 687 δ (vv. 3, 4). Cf. xxi. The Aiolic writing of the multiform *ἀνηθον* is *ἀνητον* (Sa. xxix.). Acro on Hor. 4. 11 3 *vel quia Alcaeus frequenter se dicit apio coronari*. Crowns of dill were often used (Theokr. 7. 63, 15. 119; Verg. *Ecl.* 2. 48). Cf. Sa. 46 *κάπταλαις ὑποθιμίδας | πλέκταις ἀμφ' ἀπάλα δέρα*, Xenophan. 1. 2; Plut. *Symp.* 3. 1. 3; Anakr. 9 *στήθεα χρисαμενος μύρι*.—Metre: Sapphic strophe.

**XV.** Schol. Aisch. *Pers.* 347 (*ἀνδρῶν γὰρ ὄντων ἔρκος ἐστὶν ἀσφαλές*). From Aristeid. 1. 791, 821, 2. 273, we infer that the preceding thought was that of Sir William Jones' *What Constitutes a State*. A later age made Lykurgos the author of the saying (Plut. *Vita* 19). Plato may be referring to Alkaios (*Laios* 778 δ). For the sentiment, cf. Soph. *O. T.* 56; Hdt. 8. 61; Thuk. 7. 77; Dio Cass. 66. 6; and Pind. *Pyth.* 5. 56; Theogn. 233. *πύργος*: so used λ. 558 *τοῖος γὰρ σφιν π. ἀπώλεο*, Soph. *O. T.* 1201, Eur. *Med.* 389, *Alk.* 311.



With π. ἀρεύσιος cf. τεῖχος ἀρείων Δ 407. Another saying of Alkaios' was, 'Emblems on shields inflict no wounds.'—Metre: Lesser Asclepiad.

**XVI.** Hephaist. 34, Liban. 1. 406 (vv. 1, 2), the remainder in a paraphrase, Strabo 13. 617, whose words have to be rearranged and Aiolized. Antimenidas, the brother of Alkaios, was one of the leaders of the oligarchical faction in Mytilene who had been driven into exile. He entered the service of Nebuchadnezzar, king of Babylon (604-561 B.C.), and may have performed the deed of valour here recounted in Syria or in Egypt in the war against Hophra. Some think he may have been present at the capture of Jerusalem (586). The employment of Greek mercenaries was as old as Adramalech, son of Sanherib; and later, under the reign of Psammetichos, they were engaged in Egypt. The chronology of the period is uncertain, but it is improbable that Antimenidas served in 604 in the war against Egypt. The brothers seem to have returned in 580, when Pittakos recalled the exiles and laid down his office. Cf. *R. M.* 33. 215.

1. Imitated in Thuk. 1. 69. 5 τὸν Μῆδον αὐτοὶ ἔσμεν ἐκ περατῶν γῆς . . . ἔλθοντα. Hom. has πείρατα γαίης Θ 478. In 85 Alk. has περράτων.

2. χρυσοδέταν: the compound adj. has only here the more poetical fem. ending.

3. Βαβυλωνίαις: -αις for -αῖσι at the verse-end; cf. i. 2.

5. μαχαίταν: from the desiderative μαχαίω or μάχαιμι; μαχητής is from the stem of μαχέσθω.

6. παλαιόσταν: Ionic also has the αῖ form. Cf. Τροίην, Τροίην; Γεραιστός, Γεραιστός. ἀπυλείποντα, as Hes. *W. D.* 696 μήτε τριηκόντων ἐτέων μαλα πολλ' ἀπολείπων. 'Lacking but a single hand's breadth of five royal ells,' i.e. about 8 ft. 4 ins. Hdt. 1. 178 says the royal ell exceeded the common (Attic?) ell by 3 δακτυλοί. As the ell consisted of 6 παλαιόσται=24 δακτυλοί, the relation of the ells was as 24:27, or as 21:24. If we reckon the Persian ell as 528 mill. (Oppert says 525-530), and the Attic at 462 mill., the ratio is 24:21. The passage in Hdt. 7. 117, in reference to Artachaies (ἀπὸ πέντε πήχεων βασιλῆων ἀπέλειπε τέσσερας δακτύλους), would seem to be borrowed from Alkaios, with a slight change. A statue of Herakles (schol. Pind. *Isthm.* 3. 87) was four δακτυλοί shorter than the πελώριοι ἀνὴρ who was slain. The common stature for giants was five cubits (Skylax 54, Apoll. Tyan. 2. 4).

7. πέμπων: the Aiolians inflected 5, 10, 40, 50, 90.—Metre: Lesser Asclepiads in stichic arrangement.



was guilty of an error in physiology that was committed even by the philosopher Plato. The reading *πνεύμονας* is due to ignorance of the *F.* *ἄστρον*, Sirius, though some take it of the sun (so Unger *Philol.* 44. 648). Cf. Theogn. 1040 *ἄστρον καὶ κυνὸς ἀρχομένου*, i.e. ὁ ἀστρῶος κύων. On *ἄστρον* (ἄστηρ see on Alkm. iv. 63; Pind. *Ol.* 1. 6 uses *ἄστρον* of the sun κατ' ἐξοχήν; so *sidus*, Tibull. 2. 1. 47; cf. Hor. 3. 29. 18 iam *Procyon furit*, which rose July 15, eleven days before Sirius. *περιτέλλεται*: in orbem redit et sic denovo oriri et apparere incipit (Iani).

2. *δίψαισι*: the plural emphasizes the diffusion of the heat. Cf. Hor. 4. 12. 13 *aduluxere eum tempora*.

4. *κακχέει*: cf. τ 521 *χέει πολυηχέα φωνήν*. *λιγύραν*: in Sparta the cicada was called *λιγαντάρ*. On its music see Γ 151, Aristoph. *Pax* 1159, Theokr. 1. 148, 16. 94; and cf. *Anakreon* xxv. It began to sing at the end of June (Arist. *περὶ ζῴων* 5. 17. 2, 24. 2). The modern names are *ταϊταϊκος* and *ταϊταίδα* from the note *τσι-τσι*. *σέλας*: cf. Hes. Theogn. 867 *τήκετο γαῖα σέλαι πυρὸς αἰθομένοιο*.

5. *πεπτάμενον*: cf. P 371 *πέπτατο δ' αὐγὴ ἡελίου ὀξεία*. *πεπτ.* excludes the reading *καθέταν* 'perpendicularly.' *κατανάνη*: -ανω and -αινω interchange; cf. *κυδάνω*, *γρυπάνω*, *ἀξανω*, *μελάνω*.

7. Cf. *Σείριος ἀγαλός* Hes. *Shield* 153. Archil. 61 has Σ. *κατανανεί*, where Σ. is said to = *ἥλιος*. Metre: as xviii.

## XX. Athen. 10. 430 D, 11. 481 A.

1. *λύχνα*: ὁ λύχνος perhaps τ 37; τὸ λύχνον Hippokrat 125. The neuter plural is the common form Cf. *νίνας lucernae* Hor. 3. 21. 23. It is *περὶ λύχνων ἀφαί* (Hdt. 7. 215), but the poet is unwilling to lose time. *δάκτυλος*. Heron *Μετρικά* 308 says the *δακτ.* is the smallest of all measures, and is also called the unit; cf. Arist. *Μεταρ.* 13. 1. 7. Cf. Mimm. 2. 3 *πῆχυνον ἐπὶ χρόνον*. Sir Charles Newton (*Halicanassus*) reported that the Greek sailors of to-day measure the distance of the sun from the horizon by the finger's breadth. The passage is imitated in *Antik. Pal.* 12. 50 *πίνωμεν Βάκχου φωρὸν πόμα δάκτυλος αἵς*. [ἢ παλὶ κοιμιστὰν λύχνον ἰδεῖν μένομεν; but the concluding thought (*τὴν μακρὰν νύκτ' ἀναπαυσόμεθα*) should not have been interpreted into Alkaios (Schweighauser *punctum est quod vivimus*). Cf. Hor. 1. 1. 20 *partem solido demere de die*; 2. 7. 6 *morantem saepe diem nero* | *fregi*.

2. *καὶ δ' ἀεργε*—*deprave* Hor. 1. 9. 7. *αἶψα* 'beloved.' In Sparta (Alkm. 125 *αἶσα*, cf. maidens), in Thessaly (Theokr. 12. 14), and in Lesbos *αἶτας*—Attic *καλός* i.e. *ἐρώμενος*, Cretan

κλήνους. Theokr. has αἵται. For the Aiolic *ī*, cf. κνέμιδες xxiv. 4; note also σαρῖνη Anakr. xi. 10, αἵτος and αἵτος. αἵτης is derived from a copul. + *ἴτης* < *ἴτμαι*, Lat. *in-vitus*; not from αἰώ, which would have produced αἰσῆς. Is the *ī* due to the influence of ἴτμαι, which received the initial short vowel of ἴημι? ποικίλαις: cf. Verg. Aen. 9. 263 *aspera signis pocula*.

3. λαδικάδεα: cf. οἶνον ἀμύντορα δυσφροσυνᾶν Sim 86, βότρυος ἑλικά παυσίπονον Aristoph. Ranae 1321, *oblivioso Massico* Hor. 2. 7. 21, *vinoque potos compesce dolores* Tibull. 1. 2. 1.

4. ἕνα καὶ δύο: since the proportion of water is usually mentioned first, most scholars understand ἕνα as ἕνα ὕδατος κναθόν, but others, mindful of Alkaios' fondness for wine, supply οἶνον κναθόν. One of water to two of wine was a proportion for a toper, and Anakr. xxiv. enjoining brevity, calls for ten of water to five of wine; the mixture of 5:3 in Anakr. xv is, according to Athen., ζωρύτερον than 1:2 in Alk. Hence in the latter poet we have  $\frac{1}{2}$ , in Anakr.  $\frac{1}{2}$  water. Athen. 10. § 21 ff., discusses the various proportions at length. Half and half (ἴσον ἴσων, Aristoph. Plutos 1132) was a mixture that might produce madness (Athen. 2. 36 a), but was recommended by Hippokrates (Aphorism. 7. 56) in cases of chill, etc. 3:1 is praised by Hes. W. D. 596, Pollux 6. 18; 3:2 in Aristoph. Equit. 1187. Mention is also made of 4:1 and 4:2 in the comic writers. Amelipsias makes Dionysos praise 5:2. The wine in a 209 was so strong as to require 20:1. The Greeks generally preserved their σωφροσύνη in drinking. Alexis (Frag. 9) says τὸν ἴσον, οὐδ' ἔστι, 'Ἑλληνικὸς πότος, μετριοῖσι χρωμένους ποτηρίοις | λαλεῖν τε καὶ ληρεῖν πρὸς αὐτοὺς ἡδεὺς οἶνος in general means 'wine and water'. Cf. Theogn. 477 B; Plut. Symp. 3. 9; de san. 19; Clem. Alex. Paedag. 2. 2; Amm. Marc. 27. 363. Toasts (ἐπιχυσεῖς) were often pledged in unmixed wine (Aristoph. Vesprae 525; Theokr. 2. 152). Pure wine (ἀκρατος) produced paralysis according to the poet in Athen. 2. 30 n. On *Symposia* see Becker *Charicles* 333-347, and *Dict. Antiq.* s.v.

5. πλήαις may be better than πλείαις. From πλήος comes Ionic πλέως. κακὸν κεφάλαις: 'full to overflowing,' *plenius usque ad summum*. Cf. Theokr. 8. 87 αἶγα, | αἵτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ. ἐγγχε πλείαις κ. κεφ. — ἐπιστέφου ποτοῖο.

6. ὀθήτω: the thought is different in οἶνον τὸν οἶνον ἐξελαύνειν, Antiphan. 300.—Metre: as xviii.

**XXI.** From Plut. Symp. 3. 1. 3. Cf. xiv. πολλὰ παθὼν is epic. Cf. ω 417 χεῖδατο κακὸν κεφαλῆς πολυῆς. Plut. has (κελεύων) καταχέαι.—Metre: as xviii.

**XXII.** Athen. 10. 430 c. Imitated by Hor. 1. 18. 1 *nullam, Vare, sacra vite prius severis arborem*. Note that Horace does not, like Alkaios, end a colon in the middle of a word. δένδριον: in Theokr. 29. 12, δένδριον may be a product of grammatical theory. If δένδρεον is from δένδρεον the ε would not pass into α.—Metre: as xviii.



**XXIII.** Proklos on Hor. W. D. 721 (ei δὲ κακὸν εἶποις (r. l. εἴπῃς), τάχα κ' αὐτὸς μείζον ἀκουσάις). Cf. T 250 ὀπποῖον κ' εἴπῃσθα ἔπος, τοῖόν κ' ἑπακουσάις, Eur. *Alk.* 704 ei δ' ἡμᾶς κακῶς | ἔρεῖς, ἀκουσῇ πολλὰ καὶ ψευδῇ κακά, Liban. 2. 84 δρῶντες ἅττα ἐθέλουσι πάσχειν δύναντ' ἂν ἅττα ἂν οὐκ ἐθέλοιεν, Plaut. *Pseud.* 1156 contumeliā si dicis audies, Caecil. 24 audibis male, si male dicis mihi, Ter. *Andr.* 920 si mihi perget quae volt dicere, ea quae non volt audiet. For the form of the condition, cf. Goodwin *M. T.* 505. θάλοις, by assimilation, ib. 558, as Mimn. 1. 2. Perhaps we should read αἰ φειγῇ or φειποις, to save the F. -Metre: as xviii.

**XXIV.** Athen. 14. 627 A. Alkaios, for a poet most devoted to the muses, showed himself overfond of war. Hor. 2. 13. 26 et te sonantem plenius aureo | Alcae, plectro dura parvis, | dura fugae mala, dura belli. | utrumque (Sappho and Ale.) sacro dum silentio mirantur umbrae dicere, sed magis | rixas et exactos tyrannos | densum umeris bibit aure vulgus; 4. 9. 7 Alcaei minaces camenae. Alkaios' warlike spirit appears in vii., viii., 22, 28, 29, 31. The last line shows that the poem is more than mere "military millinery," though the Lesbian noble, with his aristocratic pride and his Aeolian fondness for display, is far removed from the Dorian, who would have scorned to describe his "arms hung up for monuments." There is a bit of the swaggerer about Alkaios. Bergk inaptly calls the poem a 'fiery summons' to combat. Contrast the impassioned appeals of Tyrtaios and Kallinos. Cf. Longfellow: "This is the Arsenal. From floor to ceiling | Like a huge organ, rise the burnished arms."

1. μαρμαίρει. cf. N 801 χαλκῷ μαρμαίροντες (Τρῶες). "Ἀρη: 'in honour of Ares,' not 'by Ares.' Cf. Pind. *Ol.* 6. 68 πατρὶ | ἑορτάν τε κτισῇ, Xen. *Hell.* 4. 3. 21 ἐκέλευσε στεφανοῦσθαι πάντας τῷ θεῷ, Eur. *Hippol.* 1425 κοραι κόμας κεροῦνται σοι, Theokr. 7. 3 τῇ Διοὶ ἔτειχε θαλάσσια. In vii. we have the form Ἀρενι.

2 The passage is a reminiscence of A 41 κρατὶ δ' ἐπ' ἀμφίφαλον (λαμπρὸν) κυνέην θετο τετραφάλῃραν | ἱπποῦριν· δεινὸν δὲ λόφος καθ' ἑρβην ἐνευεν. Cf. O 537 ἱππειον λόφον.

3. Cf. Eur. *Andr.* 1123 κρεμαστὰ τεύχη πασσάλων καθαρπάσας. Captured arms were generally suspended on the walls of temples (Aisch. *Agam.* 579; Eur. *Bacch.* 1214, *Heracl.* 695; Hor. 3. 26. 3).

4. κνᾶμίδες — Ἰον. κνημίδες. ἄρκος· ἄρκεσμα, βοήθεια, Hesych. Cf. ἄρκεσε θώρηξ O 529. Cassaubon read ἔρκος (ἔρκος βιλεων E 316, ἔρκος ἀκύντων Δ 137). ἄρκος is not a dialectal form of ἔρκος. In Frag. 67 Alk. ἡσπῶν χαλκῶν ἄρκος. ἰσχύρω: cf. κρατερὸν βέλαι E 104.

5. Cf. λινοθήρηξ B 529. κούλαι - κοF-λαι (cav-us), with F vocalized. The other lines are against reading κόF-λαι with — — in the basis. κούλος, in Munn. 12. 6, is a 'distracted' form like ὁμοιος. Crusius' comparison of such forms as βωμοιοῖσιν - βωμοῖσιν, hymn to Apollo (:) with musical notes, is not cogent.

6. Chalkis in Euboea was famous for its work in metals. Chalkidian swords are alluded to in Aisch. Frag. 356, αὐτό-θακτον Εὐβοικὸν ξίφος. ποτήρια Χαλκιδικά were esteemed (C.I.A. I. 149, Aristoph. *Eg* 237). Stephanos of Byz says the σπάθαι are here called Chalkidian διὰ τὸ χαλκουργεῖα πρῶτον ἐν αὐτοῖς (Χαλκιδεῦσι) ὀφθῆναι. κυπάσσιδες: ὁ κυπάσσις λίνον πεποιητο, σμικρὸς χιτωνίσκος, ἄχρι μέσον μηρῶ, Pollux 7. 60. The π of the mss. represents T (sampr; cf. Rob. *Eryjr.* I. p. 177).

7. *Φέρων* Ἄρμος A 734. The 'work' of war may be an attack upon the Athenians, who were contending with the Lesbians for the possession of Sigeion in the Troad. More probably the allusion is to the war waged by the aristocratical party against one of the tyrants, Melanchros or Myrsilos. Cf. *Anth. Pal.* 9. 184 καὶ ξίφος Ἀλκαῖοιο, τὸ πολλάκις αἶμα τυράννων | ἔσπεισεν, πάτρης θέσμια ῥύμμενον. — Metre: each of the two glyconic cola has a free basis — — or — —. The first colon ends with a syncopated foot, as in the asynartetes of Archilochos. At the end of the second colon the irrational long marks the *ritardando* before the catalectic trochaic clausula begins. The Greater Alcaic verse was not restricted to warlike songs. It is also sympotic (50, 51).

**XXV.** Schol. Pind. *Isthm.* 2. 11 (νῦν δ' ἐφίημι (Terpsichore) τὸ τῷργείου φυλάξαι | ῥήμ' ἀλαθελος ὁδῶν ἀγχιστα βαῖνον, | χρήματα χρηματ' ἀνὴρ, ὃς φᾶ κτεάνων θάμα λειφθεὶς καὶ φιλων). Also *Diog. Laert.* I 31. Aristodamos was regarded as one of the Seven Sages. The fragment, whether or not written during Alcaios' exile, expresses the noble's contempt for the rich commoner who, in the course of the sixth century, subverted the power of the aristocracy. For the sentiment cf. *Frag.* xxix., *Hes. W. D.* 686 χρήματα γὰρ ψυχῇ πέλεται δειλοισι βροτοῖσι, *Theogn.* 181, 697, 699 πλήθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἥδε, | πλουτεῖν τῶν δ' ἄλλων οἰδέν ἄρ' ἦν ὄφελος, 929 εἰ μὲν γὰρ πλουτεῖς, πολλοὶ φίλοι, ἦν δὲ πένθηαι, παῦροι, κοῦκέθ' ὁμῶς αὐτὸς ἀνὴρ ἀγαθός, *Pythemos*, Pind. *Pyth.* 3. 54, *Plato Rep.* 408 b, *Hor.* 3. 24. 42, *Sat.* 2. 5. 8, *Ergast.* 1. 1. 52, *Juv.* 3. 164. Michelangelo said 'Men are more than money.' ἀπάλαμνον: *Theogn.* 481 μυθεῖται δ' ἀπάλαμνα. Quotation more or less direct, and usually of gnomic utterances, appears in Hesiod (from the Cyclic poets); in Solon 20 (*Mimnermos*);

Theogn. 17, 425; in Sim. (see on xxii.); in Polymnastos; in Pind. (*Pyth.* 3. 81, 4. 277, 9. 94; *Nem.* 9. 6; *Frag.* 216); Bacchyl. ii. 192. Cf. Aesch. *Prom.* 687; Soph. *Antig.* 623. — Metre: as xxiv.

**XXVI.** Hephaist. 35. *Alav* accus. from a stem *Alā-*. Alkm 68 apparently has a nom. *Alas*. Alkaios rarely touches upon the Epic. Unless Aiolic inflected proper nouns in -eus differently from appellatives, *Ἀχάλλεα* is an Homericism. For the position of *Alas*, cf. B 768 ff.; Pind. *Nem.* 7. 27; Soph. *Alas*, 1341; Skol. xx.—Metre: basis + three choriamb + a pherecratic (*Ἀλκαϊκόν*).

**XXVII.** Hephaist. 34. Cf. Theokr. 17. 36 τῇ μὲν (Berenike) Κύπρου ἔχοισα Διώνας πότνια καίρα κόλπον ἐς εὐώδη ραδινὰς ἐσεμάξατο χεῖρας. Stat. *Sil.* 2. 7. 36 *hymnum per ipsam | primo murmure dulce va.sientem | blando Calliope sinu recepit.* ροδόκολπον Εἰνομίαν Mel. *Adesp.* xiii. Κρόκοι: cf. Κρόκος, a man's name, *B. C. H.* 11. 249. 2. Bergk's Κρῖνοι should be Κρίννοι.—Metre: logaoedic hexapody.

**XXVIII.** Athen. 10. 430 B. Cf. Pind. iv. 16. ἐρχομένοιο: the ending -οιο only here in Lesbian poetry. It may be old Aiolic as well as Epic. ἦρος ἐπερχομένου Stes. x.; Theogn. 777; ἦρ ἐπερχ., Aristoph. *Nubes* 311. — Metre: five Aiolic dactyls with basis.

**XXIX.** Stob. 96. 17 Cf. xxv., Tyrt. 10. 8 χρησιμοσύνη τ' εἰκὼν καὶ στυγερῇ πενίῃ. Theogn. 384 πενίην μητέρ' ἀμνηχανίης, Hdt. 8. 111 καὶ θεοὺς δύο ἀχρηστοὺς οὐκ ἐκλείπειν σφέων τὴν νῆσον, ἀλλ' αἰεὶ φιλοχωρεῖν, Πενίην τε καὶ Ἀμνηχανίην, Bacch. 1. 33 πενία ἀμάχανος. For the personification, see on Alkm. xxii.—Metre: prob. dact. hexam. Since no — — occurs, the dactyls may be cyclic.

**XXX.** Aristoph. *Vespae* 1234, schol. *ad loc.* and *ad Thesmoph.* 162. A partisan attack on Pittakos, who had been appointed aisymnetes. ἔχεται βόπας (gen.): 'its fate hangs in the wavering balance' (ἐπὶ σμικρᾷ βόπῃς). μέγα κρέτος: A 753.—Metre: basis + four Aiolic dactyls.

**XXXI.** Schol. Pind. *Ol.* 1. 60 (97). See on Alkm. xxvi. Anton. Liberal. *Metam.* 36 Τάνταλον δέ, ἐπεὶ τὸν ὄρκον ἐφεισάτο, κατέβαλε καὶ ἐπηώρει αὐτῷ ὑπὲρ κεφαλῆς τὸν Σίπιλον. The λίθος Ταντάλου easily became proverbial, even in medicine (Hippokr. *de morbis* 2, 482 f). Cf. Pind. *Isthm.* 8 11. περ: see on Sa. 1. 10.—Metre: as xxx., with which this fragment is to be connected.

**XXXII.** Schol. Plat. *Symp.* 217 E. Cf. xi. Imitated by Theokr. 29. 1 οἶνος, ὦ φίλε παῖ, λέγεται καὶ ἀλάθεα | κἄμμε



χρὴ μεθύοντας ἀλαθέας ἐμμεναι. Cf. Hor. Sat. 1. 4. 89 *condita cum veteri aperit praecordia Liber*. If ἀλάθεια—ἀλάθεια, -εσσι has become -εα in Aiolic, a phenomenon that is otherwise unattested, unless μάσσαι < μασσιόμαι is analogous. Hoffmann suggests that ἀλαθεα is neuter plural (Homer ἀληθέα εἰπεῖν, ἀγορεύειν).—Metre: three Aiolic dactyls with basis.

**XXXIII.** Hephaist. 38. The fragment recalls the tone of the folk-song; cf. Sa. xxxii. Traces of 'objective' lyric in Alkaios are very rare. Imitated by Hor. 3. 12 *miserrimum est neque amorī dare ludum neque duci*, the only occasion on which the Roman poet used ionics. The Romans were not fond of this measure, either because it proved too difficult or because it did not yield an agreeable result. The poem was composed in strophes consisting of ten feet, without hiatus or syllaba anceps. Some would arrange in 2 tetram. + 1 dim., others 2 dim. + 3 trim., and still others 2 trim. + 1 tetram. But essentially the whole strophe was one long verse. Cf. Bentley on Hor. 3. 12. From the same poem we have the fragments: ἐπετον Κυπριγενῆας παλάμαισιν (60) and τέρνας ἀνθος ὀπώρας (61).

**XXXIV.** Hephaist. 18. A serenade (κῶμος, cf. Aristoph. *Ekkles.* 960). Flach thinks the poem is addressed to Sappho. There is nothing to prove this. Hermesianax, who says (47) Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδείξατο κῶμους Σαπφούς φορμιζῶν ἱμερόεντα γάμον, was just the person to twist the fragment out of its original application. λισσομαι is followed by δεῖναι in Pind. viii., and also by the imperative, as in Pind. *Ol.* 12. 1, *Pyth.* 1. 71. The anaphora recalls folk-song. See on Sa. xxxvi., and cf. Hor. 4. 1. 2 *precor precor*.—Metre: iambic tetrameter.

## SAPPHO.

'SAPPHO,' said Strabo, writing in the age of Augustus, 'is a marvel; in all history you will find no woman who can challenge comparison with her even in the slightest degree.' Of her life we know virtually nothing. She was a contemporary of Alkaios—whether older or younger is uncertain—and she was born at Erccos in Lesbos of noble parents, Skamandronymos and Kleis. Local forms of her name are Psapha and Psapho. One of her brothers, Larichos, held the high office of cup-bearer in the prytaneion at Mytilene. Her husband's name is un-

known, her daughter bore the name of the poetess' mother. She lived at Mytilene until she was exiled together with Alkaios and other members of the oligarchical faction. Whether she returned to Lesbos, like Alkaios, or died in exile, perhaps in Sicily, cannot be discovered. Romance and contumely fill out the picture. Romance makes her seek refuge from the pangs of despised love by the death-leap from the Leukadian cliff—

Where yonder cliff rears high its crest in air,  
White glittering o'er the distant wave,  
There Sappho, headlong, in a briny grave  
Entombed with frantic plunge her grief and her despair

The story of Sappho's death, like that of her love for Phaon, to which it is merely a pendant, resolves itself into the thin air of legend. Phaon is a creation of the popular fancy, like Glaukos, the sea god. The ferryman of Aphrodite, he receives from the goddess the gift of a beauty that no woman can resist, but is condemned to remain for ever insensible to passion. If Sappho, whose poetry with all its art is at times akin to the folk-song, did but recount the tale of Phaon, *Dichtung*, ever mightier than *Wahrheit* to the Greeks, would associate her, the poetess of love, with him, the object of fruitless love. The Leukadian rock typifies the last act of hopeless passion. Stesichoros, Sappho's contemporary, sang of the nymph Kalyke, who sought death from the cliff because of unrequited love, but Anakreon (ix.) shows that the leap had become a mere figure for the intoxication of love. Originally associated with expiatory sacrifices, the "far projected rock of woe" had at an early time become fixed in popular fancy as the resort of unhappy lovers. Aphrodite supplants Apollo.

Contumely made of Sappho a courtesan. The writers of the middle and the new comedy, misled in part by equivocal expressions (see Frag. vi), but still more because they were unable to comprehend the free and rich life of noble Aolian women whose honour was unimpeached, and because they confounded the 'emancipation' of women with licence and the noble simplicity of love with the effrontery of the vile, succeeded in fixing upon her a character that pervades all succeeding classical literature. They it is who are ultimately responsible for Chamaeleon

the scandal-monger, who set down as sober truth the scurrility of gossip which was fostered by the aspersions of the comic stage. If their vilification defiled the Alexandrian sources from which Ovid drew the materials for his *Epistle*, this partial excuse for Roman *brutalité* will not palliate the misconceptions of Louys' *Bilitis* at the present day. At least six writers of comedy produced a *Sappho*, not to speak of Plato's and Antiphanes' *Phaon* and Menander's *Leukadia*. The problem fascinated these students of manners, of love and intrigue. the poetess of love—what could she be but another *Aspasia* from across the sea? Athenian women of breeding must follow Perikles' advice (Thuk. 2. 45). Alkaios was called her lover; so too Archilochos, though he died long before the birth of Sappho; so too the freezing beggar Hipponax, and the gay trifler Anakreon, who were children when Sappho was past her prime.

But some of the Greeks, the race in whom morality merges its outlines with the beautiful, were forced to disengage from the fictitious Sappho the poetess who had been called the 'pure' by Alkaios, whose image had been stamped on their coins by her fellow-citizens (a like honour was accorded to Stesichoros, but also, it must be confessed, to Anakreon), and whose house (the *μοισό-πολος οἰκία* of Frag. xli.) was the home of girls who came from far and wide to acquire proficiency in music and song.

The only authentic source of a true conception of Sappho's position is the fragments of her poetry, *βαλὰ μέν, ἀλλὰ ῥόδα*. She gave instruction that would qualify her pupils to appear in festivals sacred to the gods, for, apart from the parthencia, there was no lack of occasions when women's song was esteemed in Greece (cf. Pind. *Pyth.* 2. 19). It is the relation in which Sappho stood to her pupils that determined the character of her verse. Her pupils were more than mere scholars in music, poetry, the graces of mind and heart; they were bound to her by an affection in which the older felt for the younger a love that is almost masculine in its nature. The Spartan clubs or coteries of women, with their *αἶραι* ('beloved,' Alkm. 125), are not so exact or instructive a parallel as the relation between Sokrates and his band of

devoted youths (Max. Tyr. 24). Sappho followed with her songs the life of her girl friends until the day of parting came, when she composed their bridal ode.

If the appreciation, by the same sex, of the beauty of man or woman demands the highest degree of purely artistic sensibility, Sappho's passion for her pupils is in one sense the key-note of her artistic nature. We may reject as ill attested the statement that she herself was 'small and dark,' and therefore not beautiful according to Greek ideas; certain it is, however, that Aiolis was the land of fair women, and that contests of beauty (*καλλιστεία*) were held in the temple of Hera in Lesbos. Love of the beautiful in nature or in man easily assumes in a poet, and that a woman, the form of passion. The vividness, the tumultuousness of Sappho, her perfect sincerity, renders her for ever to us an aesthetical, a psychological enigma. To interpret her, we need more than the master-key of the poet: we need the trembling sensitiveness of the Aiolian. Sappho stands alone in the ancient and the modern world for the utter naturalness with which her passion finds graceful and dignified expression. To the sincerity and immediateness of her verbal economy there is no hesitation; as there is no departure from a taste that admits of no grossness or profanation. Her speech is 'mingled with fire,' as Plutarch says, but her utterance never loses its grandeur, sweetness, and delicacy. 'I love delicacy,' she says, 'and for me love has the sun's splendour and beauty.' Narrower in her range than Alkaios, her insight is deeper. The ardour of Alkaios for war, and adventure, and the revel, she concentrates upon a single theme.

All thoughts, all passions, all delights,  
Whatever stirs this mortal frame,  
All are but ministers of Love,  
And feed his sacred flame.

The centre and periphery of her existence is love. No note of patriotism: Aphrodite alone dwells in Olympus. If Sappho suffers from excess of love, it is because her gift is from the gods, who couple joy with pain. Sappho is thoroughly womanly withal. She is not above jealousy of her rivals, Andromeda and Gorgo. She scorns those who have no share in the roses of Pieria.

Sappho's style is a combination of extremes. She couples intensity with grace, vehemence with sweetness; she is distinguished alike by simplicity and elegance, passion and sobriety, lucidity and depth. She has the opulence of the Aiolian, though she is not overfond of metaphor. Her expression is vigorous, often rapid, but it always preserves its melody. Her very adjectives, one might say with Turgeneff, are a guide to her life: she is no less a worshipper of the beauty of the external world than of human loveliness. Sappho's verse-technique is of extraordinary variety, and displays sensitiveness alike to form and sound. Possibly she uses more metres than any other poet. She introduced the Mixo-lydian mood, which was adapted for lament, and perhaps employed in the Adonis-songs. By universal consent she was regarded as the greatest love-poet of Greece. She bore the title of 'The Poetess,' as Homer was 'The Poet,' and Plato called her the 'Tenth Muse.' We hear of nine books of her poems, which were probably arranged according to the metres. Her dialect is the pure Aiolic of Lesbos. In many places she adopts Homeric words and phrases.

**I.** Dion. Hal. *de comp. verb.* 23: cited as an example of the smooth style, which was adopted also by Hesiod, Anakreon, Simonides, Euripides, and Isokrates. The melody and grace of Sappho's poem arise, Dionysios says, from the connection of the words and verses, and from the smoothness of the composition. In this ode Sappho implores Aphrodite to aid her in winning the love of a woman who had requited her affection with coldness.

**1.** ποικιλόθρον' found only here. Pindar uses εἴθρονος of Aphr., *Isthm.* 2. 5 (a more stately but less individual epithet than ποικ.), of Kleio, the Horai at Delphi (cf. Jebb *J. H. S.* 3. 1. 117), the daughters of Kadmos (the only mortals that have thrones), and ἀγλαόθρονος, δαμόθρονος, χρυσοθρονος (Homer); λ. παρόθρονος Adesp. xiii. 9, of Justice and Peace. Cf. Aisch. *Eum.* 806. The Greek does not personify like the modern ("The seat, where love is throned," *Twelfth Night*). It is possible that the epithet ποικ. is derived from a sculpture work. Though Welcker urged that a throne inlaid with precious metals presupposes too advanced a stage of art for the early sixth century at Mytilene, it is to be remembered



that as early of Homer we hear of stained and coloured ivory, and facing slabs of marble in various colours. On the chest of Kypselos gold, ivory, and cedar were used. Pausanias mentions a *seated* Morpho at Sparta, and the statue by Kanachos (3. 15. 10; 2. 10. 5). See Muller Wieseler *Denkm. alt. Kunst* 2. pl. 24. Nos. 257, 258 A; Klein *Griech. Vasen* p. 136, No. 2. Wustemann (*R. M.* 23. 238, comparing *θρόνα ποικίλα* X 441, regarded 'Αφρ. ποικ. as 'Αφρ. 'Ανθεια. The form *ποικιλοφρον* is not Aiolic for *-θρον*; nor is Swinburne's "Thon of divers-coloured mind" in place here. 'Αφροδίτᾱ: with Aiolic shortening.

2. *δολόπλοκε*: first used by Sa. Cf. Mel. Adesp. 129 *δολοπλόκας Κυπρογενέος*; Theogn. 1386; Aphr. is *δολόμητις* Sim. 43; *δολιοφρων* Eur. *I. A.* 1301; *δολιος* Bacch. ix. 116. *λίσσομαι* takes, besides the accus. of the person supplicated, the content of the supplication in the direct form (as here) or in the direct form (inf. etc.) The content of the supplication may be represented by a pronoun (β 210)

3. *όνιαισι*: *ἀνιδῶ* of the pain of love, Theokr. 2. 23; \**Ερως ἀνιηρέ* 2. 55. *δάμνα*: cf. Hes. *Θηοοποι.* 122 (\**Ερως*) *δάμναται ἐν στήθεσσι νόον*. *δάμνα* is from *δάμναμι*

4. *θῦμον* after *με*: the *σχῆμα καθ' ὅλον καὶ μέρος* as in *μ' ἔρως φρένας ἀμφεκάλυψεν* Γ 442; cf. Sa. viii. 3.

5. *τυῖδ' ἔλθ'—δεῦρ' ἔλθ'* Aristoph. *Eg.* 559. So *εἰ ποτε . . . ἔλθετε καὶ νῦν* Soph. *O. T.* 165 (cf. below, I. 25). In such prayers *οὕτως* suits the apodosis; here *ἀλλά*, because of I. 3.

6. *άίονσα*: aorist in form as *ἐκλives* (cf. § 185). Both verbs may be aoristic in sense here. Hes. *W. D.* 9 has *κλῶθι ἰδὼν αἰὼν τε*, cf. *ω* 48 *ἦλθε . . . ἀγγελίης αἰονσα* with *Α* 603 *ἀκούσας ἐκμολεν*. *αἰω* is used of immediate, physical hearing (cf. *Alk.* xxviii.), whereas *κλῶ* implies intent, obedience to the call: δ 505 *τοῦ . . . ἐκλῶεν αἰδῶσαντος*. Cf. *ἐπακούω* ii. 4. So *εἰχομένων ἐπακουσατε* Mel. Adesp. xiii.; *Anakr.* ii. 5. Cf. Pind. *Isthm.* 6. 42 *ὁ δ' . . . αὔδασε . . . εἰ ποτ' ἐμᾶν, ὦ Ζεῦ πάτερ, | θυμῷ θέλων ἀρᾶν ἀκουσας, νῦν σε, νῦν εἰχαῖς ὑπὸ θεσπεσiais λίσσομαι*. Aisch. *Eum.* 297 *κλύει καὶ πρόσωθεν ὦν θεός*.

7. *χρύσιον* might go with *ἀρμ'* (*χρυσάνιος* 'Αφρ., Soph. *O. K.* 692), but the Adonic belongs to the third colon. In Sa. Frag. 84 *δεῦρο δηΐτε Μοῖσαι, χρύσιον λ.ποισαι*, the adj. seems to be used as here. Cf. *Or. hae Hymn* 40. 14 *δρακοντειοισιν ὑποζεύξασα χαλινούς* (of Demeter).

8. *άγων*: the imperfect marks the process that culminates in *ἐξίκοιτο*. The imperfect of *άγω* is often preferred to the aorist (cf. Thuk., Xen.).

**10. ὤκεις**: ὤκεις, celer, generally of inherent, as θοός, *velox*, of actual speed. But cf. Mimn. 12. 9. Contrasted with ταχύς, ὤκεις has the goal in view. **στρούθει**: many animals and birds that have numerous offspring are sacred to Aphrodite. Cf. Hor. 3. 28. 14 *quae Cynodon fulgentisque tenet Cycladas, et Paphium | iunctis visit oloribus*, and 4. 1. 10. **περί**: the poetical gen. with περί, 'over,' is almost extinct: ε 68 ἡ δ' αὐτοῦ τετάνυστα περί σπείλοισ γλαφυροῖο | ἡμερὶς ἡβώωσα, ε 130 τὸν μὲν ἐγὼν ἐσάωσα περί τρόπιος βεβῶτα. With Alk. xxxi. κεῖσθαι περ κεφάλας, contrast Archil. ὑπερ (53), also in reference to the rock of Tantalos. Eur. *Troad.* 816 is doubtful. Monro, *H. G.* § 188, 2, thinks the gen. may be akin to the partitive gen. of place.

The idea 'over,' 'above' appears in περιεμ, περιγίγναμαι, περί παντων § 231, in περροχος Sa. 92 ὑπερροχος in Hom. Cf. Alk. iv. 6, xxiv. 4. In the allied Thessalian dialect περ=ὑπερ in ἀνεθηκε περ τοῦ παιδός (ἀνέθηκε περί τοῦ π.) S. G. D. I. 346, περ γὰς τὰςδε ἀριστεῶν Roberts, *Brigr.* 1. 237, (ἀμύνομαι περί Thuk. 2. 39, 2) In the orators περι and ὑπερ often interchange, but the syntactical substitution does not reproduce a common original form. Skt. *krāti* is=ὑπερ; *pāti*=περί is not to be derived from *upāti*.

**μελαίνας**: see on Alkm. xxi. 3. After the Hom. epithet we have an Homeric reminiscence (ἐπιδωνηθέντε τιναξάσθην πτερὰ πυκνὰ § 151).

**11. πύκνα πτέρα**: A 454, Ψ 879, *densis alis* Verg. *Georg.* 1. 382. **δίνεντες**: from \*διν-φηναι—Attic δινέω. ὠράνω αἰθερος: a bold case of synizesis. Hoffmann writes ὠρανῶθερος. Cf. T 351 οὐρανοῦ . . . δι' αἰθερος. Pindar has the masc. αἰθήρ in two Dorian, the Hom. femin. in two Aiolian odes.

**12. αἶψα δ' ἵκοντο** Σ 532; cf. Z 514 ταχέες δὲ πόδες φέρον. αἶψα δ' ἔπειτα . . . ἔτετμεν. ἐξ of the attainment of the goal.

**13. φιλομειδής** Ἀφρ. Γ 424, ἡδὺ γελοιήσασα φιλομ. Ἀφρ. *Hymn* 4. 49, ἐφιμερτῶ δὲ προσώπῳ αἰεὶ μειδιᾷ *Hymn* 10. 2, *Erycina ridens* Hor. 1. 2. 33.

**14. Cf. Theokr. 1. 77 ἦνθ' Ἑρμῆς πρᾶτιστος ἀπ' ὤρεσι, εἰπε δέ· Δάφνι, | τίς τυ κατατρύχει, τινος, ὠγαθέ, τόσσον ἐρᾶσαι; δηῦτε: see on Alkm. xiii.**

**15. κῶττι**: τ is pronounced as γ with the foll. vowel. See on Anakt. viii.

**16-19. Πείθω** λαῖς ἀγην ἐς σάν Seidler (μαῖς Bergk), πείθω-|μαι σ' (σοι) ἀγην Blass. The active μάω does not occur elsewhere (μαομαι Sa. 23, μαίωμενος Alk. xxx.). Blass' σ(οι) is harsh since σάν follows. The word-breaking in πείθω μαι, though elsewhere unknown in the second pentapody, might be defended by the elision in Catullus 11. 22, Hor. 2. 2. 18, 16. 34, 4. 2. 22. On Peitho, see *Ibyk.* v.



**20.** Ψάφ' may stand either for Ψάφοι (so 59, Σάφοι Alk. xiii.), or for Ψάφα; cf. Γύρινα = Γυρίνω. On coins of Mytilene we find Σαφώ, Σαφώ, Ψαφώ, in Cretan Φσαφω, etc. The word is a certain case of the otherwise disputed change of ψ and σ (ψάμαθος, ἄμαθς, ἄμαθος). πσαφώ lost its π by dissimilation because of πφ. For the use of her own name, cf. Catull. 51. 13.

**21.** With exquisite delicacy Sappho puts into the mouth of the Queen of Love the wishes of her own heart. Love's pain is known without the telling. Cf. Theokr. 6. 17 καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει, 11. 75 τί τὸν φεύγοντα διώκεις; Miller thought there was a proverb νήπιος θεὸς φιλέοντα φηγὼν φεύγοντα διώκει. Cf. Kallim. epigr. 33. 5, Hor. Sat. 1. 2. 108, Ter. Eun. 4. 7. 43, "They flee from me, that sometime did me seek," Wyatt.

**22.** With the repetition of αὖ and ταχέως, cf. that of otium in Hor. 2. 16, Catull. 51. ἀλλὰ (Goodwin M. T. 512) emphasizes more vigorously than δέ the opposition of the apodosis to the protasis. So A 82, Θ 154, Soph. Frag. 854 εἰ σῶμα δούλον, ἀλλ' ὁ νοῦς ἐλεύθερος, Demarch. 2. 15 εἰ μὴ πάντα, ἀλλὰ πολλά γε ἴστε; cf. si—at certe.

**23.** The φιλήματα follow the φιλόται. φιλέω has replaced the Hom. κόσσω.

**24.** Blomfield's ἐθέλοισαν was strenuously defended by Welcker, R. M. 11. 266, who held that the subject of φιλῆσει was a man. No ms. whose readings were known before 1892 settled the dispute. Now Piccolomini's VL show ἐθέλουσα (Hermes 27).

**27.** ἡμέρραι—ἡμέραι, from ἡμερῖω. τέλεισιν. metrical convenience dictates the choice of the σ or the σσ form τέλεισαι is Epic and Aiolic.

**28.** σύμμαχος: cf. Ovid Am. 1. 9. I militat omnis amans, et habet sua castra Cupido.—Metre: logaoedic (three Lesser Sapphics and an Adonic).

**II.** Longinos de sublim. 10: the sublime appears in the selection of the most striking circumstances and in the power of combining them into one animate whole. After citing the ode, Long. says: 'Are you not astonished how at the same time her soul, body, ears, tongue, sight, colour, all vanish and disappear as completely as if they were not her own? She experiences contradictory sensations—at one and the same moment she freezes, burns, raves, reasons: so that it is not a single passion that is here set forth, but a congress of passions.' The ode is a pathological picture of the tumult

tuous passion experienced by Sappho in the presence of a woman she loves (τῆς ἐρωμένης ἐπιφάνεισθαι Plut. *Amator.* 18, p. 763 A). It is not an expression of jealousy. It remains to this day the unlying type of the passion of love that consumes the body. Sappho never describes woman's beauty; she shows only its effect as Homer shows the effect of Helen's loveliness.

The poem was translated by Catullus (51) with additions, omissions, and other modifications. The fourth stanza is original with the Latin poet.

*Ille mi par esse deo videtur, | ille, si fas est, superare divos, qui sedens*  
*adversus identidem te | spectat et audit | dulce violentem, misero quod*  
*omnis eripit sensus mihi. nam senui t' te, | lenia, adipeo. nihil est super*  
*mi | ~ ~ ~ | lingua sed torpet, tenuis sub artus, flamma demanat,*  
*son tu suople | tintinnant aures, gemina leguntur | lumina nocte.*

Imitations are frequent: Theokr. 2. 106 ff. πᾶσα μὲν ἐψυχθῆν χιόνος πλέον, ἐν δὲ μετώπῳ ἰδρῶς μεν κοχύδεσκεν ἴσον νοταίσιον ἑρσαίς, | οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ | κινεῖσθαι φωνέοντα φίλαν ποτὶ ματέρα τέκνα. ἄλλ' ἐπάγην δαγῶδι καλὸν χροῶ πάνταθεν ἴσα. So Apoll. Rhod. *Argon.* 3. 962 ff. ἐκ δ' ἄρα οἱ κραδίη στηθέων πέσεν, ὄμματα δ' ἀΐτως | ἤχλυσαν· θερμὸν δὲ παρηΐδας εἶλεν ἔρευθος. | γοινατά δ' οὐτ' ὀπίσω οὔτε προπάροιθεν ἀείραι ἔσθενεν, ἀλλ' ὑπένερθε πάγῃ πῖδας. Lucr. 3. 152 ff. transferred to fear the symptoms of love (cf. ἐφρ.ξ' ἐρωτὶ Soph. *Aias* 693): *verum ubi vementi*  
*maius est commota metu mens, consentire animam totam per*  
*membra videmus | sudoresque ita palloremque existere toto*  
*corpore et infringi linguam vocemque abortiri, caligare oculos,*  
*sonere auris, succidere artus.* Cf also Valerius Aedituus in Gellius 19. 9, Racine, 'Phedre' 1. 3, *Je le vis, je rougis, je*  
*pâlis à sa vue; | Un trouble s'éleva dans mon âme éperdue, |*  
*Mes yeux ne voyaient plus, je ne pouvais parler, | Je sentis tout*  
*mon corps et transir et brûler.* Euripides would seem to have had the ode in mind when he describes the passion of Phaidra in the *Hippolytos*. In his *Life of Demetrios* 38, Plutarch borrows from Sappho the description of Antiochos' love for Stratonike (cf. Lucian *Syria dea* 17). In words that recall Sappho's sensations at the sight of human beauty, Plato in the *Phaedros* 251 A describes the effect of divine beauty upon him who has been recently initiated and has thus become the spectator of the glories of the other world: *πρῶτον μὲν ἐφριξε . . . ἰδόντα δὲ αὐτόν, οἷον ἐκ τῆς φρικῆς, μεταβολή τε καὶ ἰδρῶς καὶ θερμότης ἀήθης λαμβάνει.* We may also compare, though the intent and situation are radically different, a passage (§ 13) in the temptation of Buddha by the *Dhitaro* (daughters): 'For if with this temptation they draw near an ascetic or Brahmin whose heart is not free from desire, then

his heart will break, or madness and frenzy will seize upon him, or, as a green reed that has been cut dries up, is parched, withers away, so will he dry up, become parched, and wither away.' The Modern Greek poet Soutsos in his *Báσανος* has imitated this ode of Sappho.

1. *ἴσος θεοῖσιν*: cf. Eur. *El.* 67 ἐγὼ σ' ἴσον θεοῖσιν ἡγοῦμαι φίλον, *Hek.* 336, *sum deus* Plaut. *Cure.* 167.

2. *ὅστις*: the demonstrative antecedent *κῆνος* is shown to be indefinite by the use of *ὅστις*, which, itself generic and qualitative ('such an one as'), does not need the support of the generic subjunctive; Goodwin *M. T.* 534. Cf. *quisquis* with indic. *κῆνος* is therefore not a rival of Sappho, but a creation of her fancy, perhaps the man who may win her lovely scholar. Cf. Eur. *Hippol.* 943 τόνδ', ὅστις κ.τ.λ., *talis vir qui*. The reference is often to a definite antecedent with causal force. *ὅστις* defines or explains (see Herm. pref. to *Soph. O. T.*). *κεῖνος* . . . *ὅστις* as *οὗτος* . . . *ὅστις* β 124 (—*ταιοῦτος οἷος*), Eur. *Alk.* 76, 620. Cf. *ὅς* followed by *ὅστις* Anacr. 94. Homer has after *κεῖνος* *ὅς* the generic indic. (ξ 156) or the generic subj. (I 312). The generic condition has the ordinary form (without *κεν*) in *Sa.* 12 *ὅτινας γὰρ εὖ θέω, κῆνοι με σιννονται*.

Aeolic has not here, like Ionic in places, displaced the simple by the compound relative. Hdt. 6. 47 *τὴν νησον ταίτην, πῆτις*, Bochtai *Ion.* *Ἰνᾶχην*, 244 43 *γῆν, πῆτις ἦν κακράδος*, Thuk. 6. 3 *Βωμόν, ὅστις νῦν ἐξαι τῆς πόλεως ἔστι*, which is due to an Ionic model, Antiochos of Syracuse. Cf. the displacement in *ἐξ ὅτου* for *ἐξ οὗ*, and *ὁπότε* for *ὅτε* in Pindar.

3. *φωνίσας*: from *φώνημι*.

4. Cf. *dulce ridentem Lalagen amabo, | dulce loquentem* Hor. 1. 22, 23, *εὐλαλον Ἥλιοδώραν Anth. Pal.* 6. 155, *εὐδαλμων ὁ βλέπων σε· τρισόλβιος ὅστις ἀκούει· ἡμῖθεος δ' ὁ φιλῶν. αἰθανάτος δ' ὁ γαμῶν* id. 5. 94. *ὑπακούει*: *attente et cum silentio audit* (Weiske). So *ἐπακούσω* Theokr. 11. 78; cf. Lucian *Imor.* 46 *ἀλλ' ἐμοὶ μὲν βίος εἴη διηλεκτῆς οὗτος, ἀπαντήριον τοῦ φίλου καθέζεσθαι, καὶ πλησίον ἡδὺ λαλοῦντος ἀκούειν*, 53.

5. Cf. *δακρυδεν γελάσασα* Z 484. With *γελαίσας* supply *αἰσθάνεται* from *ὑπακούει*. Cf. ε 167, Aisch. *Prom.* 21. The Zeugma is different in Catull. τό· i.e. τὸ ἡδὺ φωνεῖν καὶ ἰμερρεν γελᾶν. Ahrens conj. τὸ δὴ 'μαν.

6. *καρδίαν ἐν στήθεσι*: *ἐν καρδίῃ ἐν στήθεσιν* δ 548. *ἐπτόασεν*: gnomic aorist. Cf. χ 298 *φρένες ἐπταιθην*, Eur. *I. A.* 587 *ἔρωτι ἐπτοαθης*, Apoll. Rhod. 1. 1232 *τῆς δὲ φρένας ἐπταιθσεν* Κίπρις. Also of fear, Aisch. *Prom.* 856, *Mimn.* 5. 2 *ἡς πτωμαὶ δ' ἐσορῶν ἀνθος ἀμηλικίης*. Robertello conj. *στήθεσ' ἐπεπτοασεν*. Dion. Hal. praises the euphony of

Sappho's style in its treatment of vowels and consonants. It will be noted that each word in this line ends with  $\nu$ .

7. Of the numerous conjectures, that of Ahrens requires only a slight change, and is here adopted. Hermann, Seidler, Blass  $\omega\varsigma$  γὰρ εἰσίδω. Bergk's εἶδον is incorrect. βροχέως· συντόμως. Αἰολεῖς Hesych., from this passage. Some take the adverb with  $\epsilonἶδω$ , others with the last clause. Love, like Fancy, is "engender'd in the eyes, with gazing fed"; amor. ut lacrima, ab oculis oritur, in pectus cadit, Publ. Syrus 40. Fick suggests βρόχος 'throat' (gen. of source) and Westphal supplied in Catull. v. 8 gutture vocis (cf. vox sanctus haesit). βρόχος is unattested in this meaning, but might be inferred from δ 222, μ 240.  $\omega\varsigma$  with subj. -εταν is rare; cf. Hdt. 1. 132, 4. 172 (without  $\Delta\nu$ ). -B. εἶκα (Dor. Phok. εἶκω): ἐκ-νέομαι shows the weak form of the root. The radical in ἦκω is different.

9.  $\epsilon\lambda\alpha\gamma\epsilon$ : whether Sa said  $\epsilon\lambda\epsilon\gamma\alpha\gamma\epsilon$  is uncertain. Cf. torpebat vox spiritusque Livy i. 25. Note the elision at the verse-end.

11. Cf. Archil. 103 τοῖος γὰρ φιλόητος ἔρως ὑπὸ καρδίῃς εἰσθεῖς | πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχειεν | κλέψας ἐκ στηθέων ἀπαλὰς φρένας, Ernst Schulze Aber wenn du nah gekommen | Kann ich doch dich nimmer sehn, | Weil vor Freud' und Schmerz und Zagen | Mir die Augen übergehn. ἐπιβρόμβουσι: only here. Hesych. has βρόβος· ψόφος, ἦχος. Hence not vertigine aures rotantur! (Neue). Cf. Anth. Pal. 5. 212, αἰεὶ μοι δίνει μὲν ἐν οὐασιν ἦχος Ἐρωτος. Ringing in the ears was generally regarded as a sign to a lover that his absent mistress was thinking of him (Ellis on Catull. 51. 11). Bergk conj. ἐπιβρόμεισι, because of Apoll. Rhod. 4. 908 ἐπιβρομῶνται ἀκοῦαί. Others ἐπιβρομβέουσιν (ἐβρόμβει τὰ ὦτα Lucian, Dial. Meretr. 9. 2).

13.  $\acute{\alpha}$  δέ μ' ἰδρῶς: ἰδρῶς is said to be fem in Aiolic (Anecd. Ox. 1. 208. 13), and the statement is probably derived from this passage. Bergk's μιδρῶς is impossible as  $F$  (\*σ $F$ .δρῶς pudor) does not become  $\mu$ . If  $\mu'$  is correct, cf. μ(οι) Z 165, Sa. 1. 20, and Mimn. 5. 1 αὐτίκα μοι κατὰ μὲν χροὴν ῥέει ἄσπετος ἰδρῶς. If ἰδρῶς retained its  $F$ ,  $\mu'$  may be a stop gap. The article is singular from the Attic point of view. Ahrens' καὶ δέ μ' is objectionable because of κακχέται. Cf. Prop. 3. 22. 12.

14. παῖσαν = δλην; cf. Theokr. 2. 106. ἀγραι· ἀγρεύω is Aiolic and Ionic (Archil. 4. 3); cf. ἐφαγγρένθειν (-ἐφαιροῦνται) in Thessalian. It is not a by form of ἀλέω but derived from ἀγρα. χλωροτέρα: cf. Longos Pastor. 1. 17 χλωρότερον τὸ πρόσωπον ἦν πᾶσι θερινῆς, so K 376 χλωρὸς ὑπὸ δειούς. Cf. the use of ξηρός. George Eliot has "withered paleness."



15. ἐπιδεύην = ἐπιδεῦσθαι, only here. Herm. conj. ἐπιδεύης. Longinos αἶσα παρ' ὀλίγον τέθνηκεν. The phrase is μικροῦ δέω, not ὀλίγου δέω.

16. ἄλλα: ἄλλος from \*ἄλιος = ἡλιός O 128. ἡλεέ φρένας β 243 is a fuller form. In Ψ 698 for ἄλλο φρονέοντα Fick writes ἄλλο. The words that follow in Longinos: παντόλματον ἐπεὶ καὶ πένητα (before οὐ θαυμάζεις) have been taken by some as Sappho's, though no satisfactory sense has ever been extracted from them. Probably they are a part of Longinos' statement. Herschel *Philol.* 133 535 emends to πᾶν τὸ ἄσμάτιον ἐπέειπον ἵνα καὶ σὺ θαυμάζῃς, Muller *Berl. Phil. Wochenschr.* 1890, p. 1066 πᾶν <τὸ> ποιημάτων ἐπειτα καὶ <τὴν> ποιητρίαν, Bergk suggested ἐπέειπον· εἶτα σὺ θαυμάζεις.

### III. Eust. II. 729. 20, Cramer *Anecd. Par.* 3. 233. 31 —

1. Cf. Θ 555 ὡς δ' ὅτ' ἐν οὐρανῷ ἄστρο φαινήν ἀμφὶ σελήνην | φαίνεται ἄριπρεπεία, X 28, 317, Pind. *Isthm.* 4. 24 Ἄωσφόρος θαητὸς ὡς ἄστροις ἐν ἄλλοις, Milton *Lycidas* 168, Petron. 89 iam plena Phoebe candidum extulerat iubar | minora ducens astra radiantē face. — 2. ἀψ (Bergk αἰψ') may stand if we picture the moon obscured for a moment by fleeting clouds. — 3. πλήθοισα: Σ 484 σελήνην πλήθουσας. For μάλιστα Ahrens suggested κάλιστα. 4. Neue supplied ἐπὶ παῖσαν from Θ 1 ἥωι μὲν κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν (cf. Eur. *Ion* 83 ἥλιος ἤδη λάμπει κατὰ γῆν, | ἄστρο δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος). This suits the usual intransitive use of λάμπω. The object of the transitive verb must have an inherent radiance of its own. If μὲν in l. 1 indicates a comparison of the moon with some Lesbian beauty, the parallel in Hor. l. 12. 45 is the more apposite: micat inter omnes | Iulium sidus velut inter ignes | luna minores. So Hes. *Frag.* 83. 4 Θηρὼ τ' εὐειδῇ, ἱκέλην φάεσσι σελήνης, Wotton *Elizabeth of Bohemia*, "You meaner beauties of the night, | Which poorly satisfy our eyes More by your number than your light, | You common people of the skies, | What are you, when the Moon shall rise?" Milton's "At whose sight all the stars | Hide their diminished heads." See on Alkm. iv. 41 and cf. Bacch. iv. 29. Sappho called the moon ἀργυρία in this poem (*Julian Epist.* 19).

### IV. Hermog. *περὶ ἰδεῶν* 2. 4 (*Rhet. Gr.* 3. 315 Walz). —

1. Neue deleted ὄδωρ as a gloss and took ψυχρὸν κελ. — ψυχρὸς κέλαδος. Sa. seems to have in mind ρ 209 κατὰ δὲ ψυχρὸν ρέειν ὄδωρ | ὑπόθεν ἐκ πέτρης. — 2. ὑπόθεν is suggested by Theokr. l. 8 καταλείβεται ὑπόθεν ὄδωρ, cf. v. 33 ψυχρὸν ὄδωρ τοῦτε καταλείβεται. ἡρέμα might be supplied from Lucian *Philop.* 3 τὸ τε ὄδωρ ἡρ. κελάρυζον τὰς ψυχὰς καταθέλξει. κελάδει of water Σ 576. — 3. καταρρεῖ: κατὰ for κατ is objectionable since in no poem

that is certainly Sapphic do we find the full form of the prep. (xix., xxxv are doubtful). The suspicious contraction in ῥέω Gerstenhauer thinks is borrowed from Ionic. It occurs in Erin. ii. Ahrens began a pentapody with κῶμα καρρέει. κατάγει (Bergk, Meister) demands an object. Hom. has κῶμα κάλιφεν σ 201. Bergk thought Sappho was describing the garden of the nymphs, a subject that Demetrios *de eloc.* 132 says was a favourite with her. See on Ibyk. i. and of. Theokr. 7. 136 τὸ δ' ἐγγέθεν ἱερὸν ὕδωρ || Νυμφαν ἐξ ἄντροιο κατειδυμένον κεδάρυζε. With the fragment, cf. [Plato] 25: ὑψικομον παρὰ τάνδε καθίζεο φωνήεσσαν | φρυσσοῦσαν πικροῖς κῶνον ὑπὸ ξεφύροις, | καὶ σοὶ καχλάσουσιν ἐμοὶς παρὰ νάμασι σίριγξ | θελγομένῳ σταθεὶ κῶμα κατὰ βλεφάρων, Soph. *Phai.* 18 ἐν θέρει δ' ὕπνον | δὲ ἀμφιτρήτος αἰλίου πέμπει πνοή, Propert. 5. 4. 4 *multaque nativis obstrepit arbor aquis*, Hor. *Epid.* 2. 27 *fontesque lymphis obstrepunt manantibus*, | *somnos quod invitet leves*, Verg. *Georg.* 2. 470 *mollisque sub arbore somni*.

**V.** Athen. 11. 463 E. A kletic hymn with which Frag. 6: ἦ σε Κύπρος καὶ Πάφος ἢ Πάνορμος (cf. Alkm. 21 Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν, Hor. 1. 19. 10, 30. 2,, seems to be connected. As Hebe pours out nectar to the gods (νέκταρ εὐνοχοῦει τοῖς δὲ χρυσεῖς δεπδεσιν δειδέχατ' ἀλλήλους Δ 3), so Kypris is invited to leave her favourite abodes and come to pour out love's nectar. The song of the poet is νέκταρ χιτὼν, Pind. *Ol.* 7. 7; cf. ὕμνος οἶνοχοεῖν Dionys. *Chal.* 4. 1. Bergk thought there was a reference here to Larichos, Sappho's brother, who was cup-bearer in Mytilene. This would be out of place. θαλαῖαισι: 'joy' (Volger 'flowers'); Ahrens conj. θαλέεσαι. Since the nectar is figurative, συμμεμειγμένον recalls εὐθαλεῖ συνέμειξε τύχα Pind. *Pyth.* 9. 72. Cf. οἶκτῳ συγκεκραμένην Soph. *Aias* 895. After v. 4 Athen adds ταῦτοις τοῖς ἑταίροις ἐμοῖς τε καὶ σοῖς, whence Kaibel extracts the verse ταῖσδε ταῖς' ἐμαῖσι κάλαις' ἑταῖραις.

**VI.** Athen. 13. 751 D. quoted to show that freeborn women and maidens call their associates and friends ἑταῖραι. Cf. Frag. 31 Ἀάτω καὶ Νιόβα μαλα μὲν φίλαι ἦσαν ἑταῖραι. To avoid the short dat. form Hoffmann reads ἐμαῖς (accus.) τέρποντα. See on Alk. xvi. 3.

**VII.** Schol. Pind. *Pyth.* 1. 6 (εὐδὲι δ' ἀνὰ σκάπτῳ Διὸς αἰετός, ὥκειαν πτέρυγ ἀμφοτέρωθεν χαλοξαις). Fear produces the same result in the case of doves that music does in the case of Pindar's eagle. Cf. Ψ 879 σὺν δὲ πτερὰ πυκνὰ λιασθεν' ὥκους δ' ἐκ μελέων θυμὸς πτατο. ψαῖκρος: 'swift' (Fick); terror made them eager to fly but paralysed their wings.

**VIII.** Arist. *Rhet.* I. 9. 20 (1367 A 7): 'for shameful things we are ashamed of when we say them, do, or intend to do them' ὡπερ καὶ Σαπφῶ πεποίηκεν εἰπόντος τοῦ Ἀλκαίου: "θελῶ τι φεῖπην, ἀλλὰ με κωλύει αἰδώς (No. xii.) αἰ δ' ἤχει" etc.

This passage has been interpreted in various ways. (1) The line quoted from Alkaios is part of an Alkaic stanza: *θελῶ τι φεῖπην, ἀλλὰ με κωλύει αἰδώς* and occurred in an anapaestic poem by Sappho. Stephanos, a Byzantine commentator (on Aristotle (*An. Post.* I. 2<sup>nd</sup> 27)), says whether Alkaios was in love with some maiden, or whether it was some one else, at any rate Sappho composed a dialogue in which the lover says to the object of his love *θελῶ τι* etc. Anna Comnena (born 1085) says as if quoting from memory, that the words *ἀλλὰ . . . αἰδώς* are Sapphic (*Alex.* I. 48). From Aristotle we cannot tell, either, whether Alkaios was not one of the *deanatai* *personae* in Sappho's dialogue or that *θελῶ τι* etc. is not a genuine expression of the poet's passion. But it is difficult to see how Stephanos' explanation can be derived from Aristotle unless there existed some tradition in its favour. I believe therefore that *θελῶ τι* etc. is by Sappho. Cf. Comparetti *Sappho e Semon* 260, *Mus. ital. di antichità* class. 2. 40 ff. Horace's lyrical idyl in dialogue form (3. 9) may be founded on Alcaic models. (2) The text of Aristotle is corrupt, and *εἰς πόρον τοῦ Ἀλκαίου* should be omitted. This procedure assumes the falsity of the current tradition about the love of Alkaios for Sappho, and aims at making Aristotle's words square with the truth. It is objectionable because it may have suited the critic's immediate purpose to acquiesce in the gossip of the day, or in older tradition. Furthermore, the Alkaios mentioned may be the Alkaios of Sappho's dialogue, which Aristotle possessed entire. Comparetti deletes *Ἀλκαίου*, and reads *τοῦ*. Cf. Weil *Bibl. des Humanistes*, 1894, 2. p. 25. (3) The poet Alkaios whom tradition regarded as Sappho's lover actually expresses his passion for his Lesbian countrywoman. This was the view of Bergk, who regarded the line *θελῶ τι* etc. as an example of Sappho's logaoedic portmanteau with an anacrusis, and associated with it a line preserved by Herodotus (*κωλύει δὲ καὶ μελλίζουσι Σαπφῶ* No. xii.). Though two cyclic dactyls do not occur in conjunction in the remains of the Sapphic stanza, Bergk preferred to scan *κωλύει αἰδώς* as ~ ~ ~ if we cannot accept a held synchysis between the words, which might be defended by i 11, xxiv 1. The exchange of metrical gallantry, Sappho using the Alkaic stanza, Alkaios the Lesser Sapphic with a masculine anacrusis, strikes one as artificial under the circumstances. Though the 'bard of revolutions' may have cherished a passion for 'The small dark body's Lesbian loveliness | That held the fire eternal,' probability makes for the view that the story of this passion is the work of the scandal mongers, who called Archilochos, Hipponax, and Anakreon (14, cf. (8a. 2a) Sappho's lovers. Weisker (*Alt. Sch.* 4. 75, cf. I 11.) was inclined to think that the line *θελῶ τι* etc. may have been fabricated and added to *κωλύει* etc. in order to connect Sappho's poem. The words of Sappho, he thought, were a bit of Sappho's teaching for the benefit of her pupils.

Sappho xxviii. has been supposed to be an answer to Alkaios, whose proposal of marriage she declined on the score of difference in years. Two works of art have been thought to prove the correctness of the tradition of Alkaios' love. 1. A vase from Agrigento of the fifth century, now in Munich, representing Alkaios with bowed head addressing Sappho (Baumeister *Denkm.* No. 1607). 2. An archaic terra-cotta relief from Melos, now in the British Museum



(Overbeck *Plastik*<sup>3</sup>, 1 163). Overbeck refused to believe that the anecdotes about literary personages were reproduced on works of art in early times (the relief dates 540-500 B.C.), and thought that we have here one of the *genre* scenes which appear on the reliefs of Melos together with mythological subjects. The names are not given as on the Munich vase. Welcker and Jahn regarded the figures as those of Sappho and Alkaïos. Comparetti (*Saffo nelle antiche rappresentanze vascolari in Museo italiano* 2. 40 80) concludes that the representations on vase and relief are those of the Lesbian singers as poets, not as lovers, and that Alkaïos is pictured as offering his respect and admiration to his Lesbian compatriot as the lofty ideal of poetry.

3. The eye is the seat of shame, as it is the seat of fear (Soph. *Aias* 140) and security (Pind. *Pyth.* 2. 20). Cf. *Hymn* 5. 214 (from Sa.), Aisch. *Prom.* 134 θεμερώπιον αἰδῶ, Theogn. 85, Eur. *Frag.* 457, Aristoph. *Vespae* 447, Eur. *I. A.* [1090], Theokr. 17. 69. He cannot gaze ὀφθαλμοῖς κόραϊς, *lumine recto*. Cf. Eur. *Hek.* 970-972.—4. If τῷ δίκαιῳ is too harsh, I prefer δίκαιως either 'straight-forwardly' or from δικάωμι ('δικαίως') 'about that which thou deemest fitting.'—Metre: Alkaïc strophe.

IX. Athen. 13. 564 D. Theokr. 18. 37 ὡς Ἑλένα, τὰς πάντες ἐπ' ὀφθαλμοῖς ἔντι is perhaps a recollection of this fragment, which is not to be restored with certainty. There is no need to take ἐπὶ after the verb (the *terminus* of a definite purpose). V. 2 is an Alkaïc hendecasyllable. As the fourth verse of the strophe Kaibel suggests στήθεϊ καὶ ἄντα φίλος φίλα μοι.

X. Dio Chrys. *Or.* 37. Cf. μ 212 καὶ που τῶνδε μνήσεσθαι δεῶ. For the sentiment cf. Mel. *Adesp.* 53 (Sappho?), ἐγὼ φᾶμι ἰσπλοκάμων Μοισαν εὖ λαχεῖν, Swinburne, 'Anaëctoria,' "I Sappho shall be one . . . with all high things for ever." Alkm 118, speaks of his fame reaching to foreign peoples. Cf. θ 580, Pindar xiv., Theogn. 251, Theokr. 7. 93, 12. 11, Verg. *Ecl.* 10. 33, Hor. 1. 1. 29, 2. 20, 3. 30. 6 non omnis moriar, Ovid *Am.* 1. 15. 41 ergo etiam cum me supremus auferet ignis, | vivam, parique mei multa superstes erit, *Metam.* 15. 875 parte tamen meliore mei super alta perennis | astra ferar, nomenque erit indelebile nostrum . . . perque omnia saecula fama, | si quid habent veri vatum praesagia, vivam. Cf. Shakespeare's *Sonnets* 54, 63, 81, 107, Dante's 'sacred' poem *al quale han posto mano e cielo e terra*, Johnson's remark to Goldsmith in the Poet's Corner in Westminster

Abbey, *forsitan et nostrum nomen misceretur istis*, Manzoni's song in 'Cinque Maggio' *che forse non morrà*, Keats: "I think I shall be among the English poets after my death." — Metre: four dactyls (if ἀμύν is not a dissyllable) with — — as basis.

**XI.** Hephaist. 25. "I loved thee—Atthis, of old time, once—long since in old time overpast," Swinburne, 'On the Cliffs.' Cf. xv.—Metre: as x.

**XII.** Plut. *Erot.* 5, schol. Pind. *Pyth.* 2. 42, Max. Tyr. 24. 9. Plut. says ἀχαρίς - ἡ οὐπω γάμων ἔχουσα ὥραν. Composed after Atthis had deserted Sappho for Andromeda. Terent. Maur. 2154 says *cordi quando fuisse mihi canit Atthida | parcam, florea virginitas sua cum foret.* Cf. Theokr. 5. 35 37, Goethe *Rom. Elegieen* 8.—Metre: as x.

**XIII.** Max. Tyr. 24. 9. Cf. ε 368 ὡς δ' ἀνεμος . . . θημῶνα τιναῖη. Love is a storm-wind, Ibyk. i. 8.—Metre: as x. with — — as basis.

**XIV.** Galen *Protrept.* 8. If the fragment belongs among the Epithalamia, it may be that an ill-favoured bridegroom points the moral. 1. ὅσον ἰδὲν: *visu tenuis*; cf. ὅσον δοκεῖν Soph. *O. T.* 1191, ὅσον ἀποζῆν Thuk. i. 2, ὅσον γενέσθαι Xen. *Anab.* 4. 8. 12; Goodwin *M. T.* 759. The phrase—καθ' ὅσον ἰδεῖν ἐστι.—2. καὶ with both ἀγαθος and κάλος because the ideas stand in mutual relation. So Z 478 δότε δὲ καὶ τόνδε γενέσθαι | καὶδ' ἐμὸν, ὡς καὶ ἐγὼ περ, ἀριπρεπέα Τρώεσσιν, Plato *Euthyphro* 6A νῦν οὖν εἰ καὶ σοὶ ταῦτα ξυνδοκεῖ . . . ἀνάγκη δὲ . . . καὶ ἡμῖν συγχωρεῖν. Sappho's words are equivalent to δε δε καὶ ἀγαθος ἐστιν, ἐκεῖνος καὶ κάλος ἐσται. Perhaps Theogn. 933-4 is by Solon: παιροῖς ἀνθρώπων ἀρετὴ καὶ κάλλος ὀπηδεῖ | δαβριος, δε τουτων ἀμφοτέρων εἶλαχεν. "How near to good is what is fair!", Ben Jonson. Wealth follows beauty in the scale of blessings in skol. vi.—Metre: as x. with — — in the basis.

**XV.** Schol. Soph. *El.* 149: the nightingale is called Δ.δς ἀγγελος because it is the harbinger of spring. Cf. τ 518 ὡς δ' ὅτε Πανδαρεὺς κοῖρῃ χλωρῆς ἀηδῶν | καλὸν αἰείδησιν ἔαρος νέον ἱσταμένοιο κ. τ. λ., Aristoph. *Aves* 682 ἀλλ', ὦ καλλιβάαν κρέκουσ' | αὐλὸν φθεγμασιν ἡμενοῖς after the apostrophe to the nightingale, Sim. xxxiii, Ben Jonson, 'The Sad Shepherd,' "The dear good angel of the spring The nightingale." The swallow, also the harbinger of spring (Stes. ix, Folk Songs xxii.), often has the same epithets as the nightingale. Metre: as x. with — — as basis.

**XVI.** Hephaist 40. Attributed to Sappho.—1. **δαῦτε** see on Alkm. xiii. **λυσιμέλης** of πόθος Archil. 85, of ἔρως Hes. Theogon. 911, Folk Songs xxv. **δόνει** ἔρως με δονεῖ Aristoph. Ekkles. 954, **νῶν ἔρωτι δονεύμενος** Mosch. 5. 5, **δονέουσι μέριμναι** Baech. 1. 41.—2. **γλυκύπικρον**: cf. Theogn. 1353 **πικρὸς καὶ γλυκὺς ἐστὶ καὶ ἀρπαλῆος καὶ ἀπηνυς**, | **ἔφρα τέλειος ἐν νέοισιν ἔρως** κ.τ.λ., γλ. Ἐρως Anth. Pal 5. 134, **γλυκυδάκρυς** ib 12. 167, **πικρὸς ἔρως** Plato; (*idea*) *quae dulcem curis miscet amaritatem* Catull. 68. 18, *lulcium mater saeva Cupidinum* Hor 4. 1. 4; "Surely most bitter of all sweet things thou art, And sweetest thou of all things bitter, love," Swinburne, 'Bothwell,' 1.1, *O Lieb wie bist Du bitter, O Lieb wie bist Du süß*, Scheffel. Sa. called Eros **ἀλγεσιδωρος**. The comparison of love with a nettle is common, e.g. Baech. ix. 8. **ῥπετον**: perhaps Aiol for the weak form \***ἄρπετόν**. Attic **ἔρπετον** may be due to folk-etymology from **ἔρπω**, or the initial α was assimilated to the ε. It is uncertain whether Sa. used the word in the etymological sense or whether it meant any animal (δ 418, σ 130, Pind. ix. 2, Soph. Phil. 1207). Sem. 13 used it of the beetle. Ahrens took it as 'rapacious beast' whether from **ἀρπαζω** (cf. **ἄρπιν** ἔρωτα. Aioléis, Hesych.) or from **ἔρπω**. Niket. Eug. Dros. et Char. 2. 217 has **Ἐρως ὁ πικρὸς, ὁ δρακοντωδὴς γόνος**.—Metre: basis — = + three dactyls.

**XVII.** Hephaist. 25. Andromeda, Sappho's rival, is mentioned in 58: **ἔχει μὲν Ἀνδρ. κάλαν ἀμοιβάν**, and referred to in xxvi. Max. Tyr. 24. 8 shows that the frag. is Sapphic.—Metre: as xvi. (basis — =).

**XVIII.** Athen. 10. 425 c (2. 39 A)—vv. 1-2, 11. 475 A, Macrob. Sat. 5. 21. 6—vv. 3-5. From an epithalamium with a mythological subject. Ahrens referred the scene to the marriage of Herakles and Hebe, others, with greater probability, to the bridal of Peleus and Thetis, the ideal marriage, which had already been celebrated by Hesiod. Cf. Pind. Pyth. 3. 88. On the François Vase (Baumeister Denkm. No. 1883) the procession of the gods at this wedding is depicted with Hermes in a car. See van Herwerden, *Mnem.* 14. 54. The Muse celebrates the **θεῶν γάμος**, Stes. viii.

1. **κῆ**: an instrumental with locative function, = **ἐκεῖ**. Though Sa. v. uses **νέκταρ**, she here makes **ἀμβροσία** the drink of the gods. This use is post-epic. Alkm. 100 has **νέκταρ ἔδμεναι**. Cf. γ 390 **κητιῆρα κέρασεν | οἶναι**.—2. **Ἑρμᾶς** or **Ἑρμᾶς** (the accent is uncertain): Hermes is the cup-bearer, as he is the general servitor, of the gods. In Lucian *Dial. deor.* 24. 1, he complains to Maia of his task of preparing their symposia. His duty here is that of the herakls in Homer (so

**XX.** Hephæist. 36· an example of brachycatalectic ionic trimeter (*Præfixum*) — — — — — | — — — — — | — — — — — Some modern scholars accept this scansion, others (e.g. Schmidt, Roszbach) regard the metre as logaoedic (hypercat. first glyconic with anacrusis) — — — — — | — — — — — | — — — — —. Distinguish φαῖνω 'shine' (σελάνα, φαῖνε καλόν Theokr. 2 11) from φαίνομαι 'rise' (ἄστρα φαεινὴν ἀμφὶ σελήνην φαίνει Ὅ 558). I see no hint of magical rites here (Volger, Schneidewin). The mention of the full moon suggests a wedding, Pind. *Isthm.* 8, 47, Eur. *J. A.* 717. Blass joins the following



fragment as part of a strophe of different metrical value but belonging to the same poem. For hymns sung at night, see on Alkm. iv.

**XXI.** Hephaist. 36 (vv. 1-2), 37 (v. 3). Attributed to Sappho. The verses are quoted as acatal. ionic a maiore trimeters and they are so regarded by Wilamowitz:  $\asymp - - - | - - - - -$ . Others think they consist of anacr. + choriamb. monom. + first pherecratic:  $\asymp - - - - - | - - - - -$ . Roszbach compares Anacr. 33 οὐδ' ἀργυρή κώκοτε ἔλαμπε πειθῶ, where the open *ει* is wrong. On Cretan dances, see on Sim. x.—1. ἐμμελέως 'in time.' Cf. Anacr. 40, 122 (πηκτιδων ἐμμελεστέρα), Sim. ii. 3. The ἐμμέλεια was a solemn dance. 2. ὀρχεῦντ': if correct, Aiolic had also open verbs as well as those in *μι* (ὀρχηντ'?).—3. πόας, but πολας ii. 14. Cf. τέρεν' ἀνθεα ποίης i. 449, τέρενας ἀνθος ὀπώρας Alk. 61; ὀρχεῦντ' ἐν μαλακᾷ ποίᾳ Theokr. 6. 45. μάτεισαι: van Herwerden, *Mnem.* 14. 54, wants πάτεισαι unnecessarily. ματέω is etymologically distinct from πατέω, and connected with *emineo*.

**XXII.** Hephaist. 31. Another form of invocation in Frag. 65 Φροδοπάχες ἀγναι Χαρῖτες, δεῦτε Δίος κόραι. Pindar invokes the Graces in *Ol.* 14. Cf. Anacr. 69 καλλίκομοι κοῦραι Διὸς ὀρχήσαντ' ἐλαφρῶς. -Metre: Greater Sapphics. Greek choriambics permit, as Latin choriambics do not, the juxtaposition of stressed long syllables in the same word. In Horace each choriambic closes with a final long syllable. In Horace's only ode in Greater Sapphics (i. 8), we have  $- - - - -$  for  $- - - - -$ ; and some would read *vūn* here, thus finding an exact Greek original for the Latin form. An initial choriambic in Aiolic poetry is rare. Note the regular caesura after the second choriambic. Some make  $- - - - -$  of the final pherecratic.

**XXIII.** Hephaist. 34. For the cult of Adonis, and based on a folk-song. Cf. *Anth. Pal.* 7. 407. 7 (of Sappho), ἢ Κινύρεω νέον ἔρπον ὀδυρομένη, Ἀφροδίτῃ | σινθρημος. The lines are Sappho's without doubt, since Paus. 9. 29. 8 says that she sang of Adonis. Κυθήρηα (so Mel. Adesp. 71) is = *ηα*, as Κυπρογένηα -*ηα*; probably analogues of stems in -*ης*, -*ει*.

2. Cf. κόπτεσθ' Ἀδωνιν Aristoph. *Lysistr.* 396; τὰ τε ἐσθῆτος . . . εἶχον, ταῦτα κατηρεῖκοντο Hdt. 3. 66. Mel. Adesp. 79 A of Adonis: κάπρος ἤνιχ' ὁ μαινώλης | ὀδόντι σκυλακοκτόνῳ | Κυπρίδος θάλας ὤλεσεν.—Metre: iogaeodic. Instead of the ending ( $- - - - -$ ) of the Greater Asclepiad, we have the Adonic (cf. ὦ τὸν Ἀδωνιν Sa. 63).

**XXIV.** Stob. *Flor.* 4. 12, Plut. *Praec. coniug.* 48, *Symp.* 3. 1. 2. Addressed to a rich but uncultivated woman. Cf. ἔστις νέος ὢν Μουσῶν ἀμελεῖ, | τὸν τε παρελθόντ' ἀπόλωλε χρόνον | και τὸν μέλλοντα τέθνηκε Eur. *Frag.* 927 n<sup>1</sup>.—1. κείσεται: cf. Sim. xxiv., Soph. *Antig.* 73. *μναμοσύνα*: Dr. Verrall (*J. H. S.* 1. 260) contends that substantives in -σινη are used either by the Ionian poets or in imitation of Ionic models. It is difficult to prove this for Sappho, who has also ἀβροσύνα in 79.—2. Hoffmann *εσσ.* οὐδ' ὄνυμ' εἰς ὀστερον. Garlands of roses were sacred to the Muses.—3. Πιερίας: here Orpheus was born and here was the home of the Muses. Cf. *Anth. Pal.* 6. 14 of Sa., δς μετὰ Πειθῶ | ἐπλεκ' δειξων Πιεριδων στέφανον. κήν: from κ(αί) + ἐν, the ε of which is lengthened. κήμέ occurs on an old Aiolic inser. Elsewhere in Aiolic καί + ε = κα- by contraction. δόμω Fick (δομοφολτασι one ms.) to avoid the short form of the dative. Cf. Theokr. 16. 29 Μουσῶν δὲ μάλιστα τίειν ἱεροῦς ὑποφήτας, | ὅφρα καὶ εἰν 'Αἰδαο κεκρυμμένος ἐσθλὸς ἀκούσῃς. The contemner of the Muses is punished as a soul stained with guilt: cf. Plato *Phaedon* 81 c, Pind. *Frag.* 132. Hades often means to the poet deprivation of the enjoyment of song: Theokr. 1. 62 τὰν γὰρ ἀοιδῶν | ὅστι πα εἰς 'Αἶδα γε τὸν ἐκλελάθοντα φιλαξείς, *Anth. Pal.* 7. 420 οὐκ ᾤδεις, οὐ χορὸν αἰδ' 'Αχέρων, Mel. *Adesp.* v.—4. πεδ': though etymologically different from μετά, πεδά has the same use. In older poetry when followed by the genitive, the genitive is plural. (Pind., *Ibyk.* x., skol. vi; and so in Prat. i. 4, Philox. 2. 30, Bacchyl. v. 123.) For μετά with the sing. see on Ariphron. Pind. uses μετά also of things, a usage that in the minor lyric poets occurs only in Philox. 2. 30. Sappho does not use σύν (*Alk.* iv). ἀμαύρων: cf. εἰδῶλον ἀμαυρόν δ 824. ἐκπεποταμένα: cf. λ 222. Metre: Greater Asclepiads, perhaps to be arranged in disticha.

**XXV.** Chrysipp. *περὶ ἀποφατικῶν* 13. Doubtless from the same poem as the foregoing. The remark may apply to Sappho herself or to a pupil.—1. δοκίμοι: Ahrens δοκιμῶμι. φάος ἄλλω: cf. v 207 ἴδωι καὶ ὁρᾷ φάος ἡέλιος, etc. 2 σοφίαν: skill in song; accus. explanatory of τοιαύταν.—Metre: Greater Asclepiads.

**XXVI.** Athen 1. 21 c, Eust. *Od.* 1916. 49, Max. Tyr. 24. 9. Sappho's friend Andromeda has become her rival.—1. ἀγροῖωσι: Hiller ἀγροῖωσι like the supposed Aiolic ὀδα. ἐπερμένα: ἐφειμένα. 2. φράκια: rather 'raggs' than 'fine clothes' φράκος: ἱμάτιον πολυτελές).—Metre: probably Greater Asclepiads.

**XXVII.** *Et. Mag.* 2. 43.—1. *τῆς*. cf. Theokr. 7. 38 ἐγὼ δέ τις οὐ ταχυπειθής 2 ὄργαν· gen. pl. ἀβάκην; ἀβακής—ἡσύχιος, πρᾶος, εἰρήθης; 'placid' rather than 'innocent.' Cf. Anakt. xxvi., Archil. 33 βαβαξ—λαλος, Hippon 53 ἐμβαβαξαντες=ἐμβοήσαντες. —Metre: Greater Asclepiads.

**XXVIII.** Stob. *Flor.* 71. 4, Apostol. 2. 52 d. There is little warrant for the suggestion that Sappho is here declining a proposal of marriage from Alkaios. The verses might be arranged as two Greater Asclepiads, if (1) ἀρνύσσο is correct and to be defended as an optative like δαινύτο Ω 665, and (2) συνφοίτην can be explained as εἶδα Alk. 145, a strange Aiolic diaeresis. Hoffmann writes ἀρνύσσο (*sn'*) imperat. γεραιτέρα as δικαιοτάτα on an Aiol. inscr. Metre: pherecratics and glyconics.

**XXIX.** Athen 15. 674 E 1. δέ in the thesis is very rare in lyric. Δίκα is perhaps a clip-name for Μνασιδικα, a pupil of Sappho. Cp. Frag. 76 εἰμορφότερα Μν. τὰς ἀπάλας Γερμένως. πέρθειθ', with αι elided as in ii. 2; inf. for imper. Cf. on Anakt. ii. 8.—2. ἀνήτοις: crowns of dill, Alk. xiv. 3 Corrupt. Bergk read εὐανθεσιν ἐκ γὰρ πέλεται καὶ χάριτος μακαιρῶν | μάλλον προτέρην 'for to those who are adorned with fair flowers it is given to stand first even in the favour of the goddesses,' taking ἐκ πέλεται as ἐκπέλει Soph. *Antig.* 473. Blass' reading is nearer the mss. εὐανθεῖα . . . καὶ χάρις ἐς μακαιρας 'the adornment of flowers is even grace to stand first in the esteem of the gods.' But εὐανθεῖα does not occur, and even εὐανθία is very late and rare. I follow Seidler in reading μέν, and take πέλεται as γίνεται in Theogn. 474 οὐ πάσας νυκτας γ' ἀβρὰ παθεῖν | χάριτος depends on the adj. πρότερος in προτέρην; cf. τέλειος τῆς ἀρετῆς 'perfect in virtue.'—4. For προτέρην some read προσόρην (πέλ. προσ.—πέφυκε προσορᾶν). ἀστεφανώτοις: dat. of interest with ἀπιστρ. This construction is often more sympathetic, more tender than the usual genitive. Metre, logaoedic. The metre recalls Alk. xx. except that we have an anaeris instead of a basis, and a complete tripod at the end. Wilamowitz finds here a catal. ionic tetram.

**XXX.** Schol. Pind. *Ol.* 2. 53 (ὁ μὲν πλοῦτος ἀρεταῖς δεδαλμένος φέρει τῶν τε καὶ τῶν καιρόν) For the sentiment, cf. πλοῦτόν τε καὶ χάριν ἄγων | γνησίοις ἐπ' ἀρεταῖς *Ol.* 2. 11, ὁ πλοῦτος εὐρυσθενής, | ὅταν τις ἀρετᾷ κεκραμένον καθαρᾷ | βροτήσιος ἀνὴρ πότμον παραδόντος αὐτὸν ἀνάγῃ | πολυφίλον ἐπέταν *Pylh.* 5. 1, Alk. xxv, ἀνδρὸς φίλοι δὲ χρυσὸς ἀμαθίας μετὰ | ἀχρηστοί, εἰ μὴ κάρτην ἔχων τύχοι Eur. Frag. 163; οὐτ' ἀρετῆς ἀτερ ὄλβος ἐπιστάται ἀνδρὸς ἀεξεῖν, | οὐτ' ἀρετῇ ἀφέναιοι Kallim. l. 95.



**πάροικος** perhaps = \*παρροικος < \*παρφοικος. σύνοικος is commoner in the lyric poets than παροικος, e.g. Bacch. vii. 20 Araphr.; Oppian, *Hal.* 2. 681, has σύνοικος of Justice. Metre: as xxix.

**XXXI.** Hephaist. 54. Attributed to Sappho. If the statement of the ancients that Sappho's mother bore the name Κλείς or Κλήϊς is not an inference from this fragment it is possible that we have here a reference to the poetess' daughter, and not an allusion to one of Sappho's girl friends, or a fragment of an epithalamium. In xli. Sappho addresses her daughter, and Ovid *Epist. to Phaon* 70 speaks of her *filia parva*. 2. Κλείς is Κλείς with *F* vocalized. Cf. Κλείω from Κλεΐώ. The verb \*κλεΐέω appears in Κλεψισιθήρα Alkm. iv. 72. Κλείας is also a clip-name (S. G. D. -I. 1317, Thessaly). ἀγαπάτα: cf. Ἐκτορίδην ἀγαπητόν Z 401, ἀγαπατός Pind. Frag. 193 (of himself as a child). The initial *ā* is from *ā* (the article) + *ἀγ.*—3 Hermann deleted *ἀντί* and read *ἀπαισαν*. Λέσβος ἐραυνά Moschos 3. 90 suggests that Λέσβον followed. Supply some such phrase as *κεν θέλοιμ' ἀμεινσαι*, and cf. Hor. 2. 13. 22.

Hephaist. measured the lines thus :

(procatalectic)

Καὶ δ' ἀγῶνα οὐκ ἔστιν ἔμμελον ἐν τῷ ποίεσσι. Ahrens read ΚΑῖς  
 μὲν ἄγ., Bengk Kāng, others Kāngs. Christ (*Met. d. der Griech.*, 519)  
 would make the first colon vary: 12 = — — — — — ; 3 =  
 — — — — —. Probably the metro of all three lines  
 was alike, viz. trochaic tetrap. + 12 yphallicus, the whole a so-called  
 brachycatalectic tetrameter. The irrational long appears only in the  
 tetrapody. The ithyphallicus may have the value of a tetrapody  
 (— — — — —). Roszbach proposes a different setting of the  
 poem.

**XXXII.** Hephæst. 35. An instance of the adoption by the Æolic poets of the spirit and language of the folk song. Such songs are common in English: "O mother, put the wheel away, | I cannot spin to-night; oh, mother take the wheel away and put it out of sight"; Landor's 'Margaret' "I cannot mind my wheel"; and in German: *Das sou'd a Maedle spinne, | Das Rädle would n'gien*, Rückert *Ach sasse Mutter, ich kann nicht spinnen, | Ich kann nicht bleiben im Stübchen drinnen, | Ich muss h'raus*; Hor. 3 12. 4 *tibi qualem Cythereæ puer ales, tibi telas*, etc. Some think the allusion is to Erinna, the author of the Ἑλέκαρτη.—3. δάμεισα. μ' . . . δαμναι πῶτος Archil. 85, ὑποδμηθεῖσα διὰ χρυσέην Ἀφροδίτην Hes. Theogon. 962, cf. Anacr. xxv. 5.—Metre: 1, 3 catalectic, 2, 4 acatalectic ionic dimeters of the free form.

Note that Horace used ionics only in the poem cited above, and that Alkaios employed the same metre in a poem (xxxiii) on a love-sick girl. Others regard the verses as brachycatalectic trochaic dimeters with anacrusis (— — — — — — — — — —). The arrangement as iambo-trochaics: — — — — — — — — — — is not correct. The verses are often written as two lines.

**XXXIII.** Hephaist. 72: the μεθύμιον is the refrain after a verse, the ἐφύμιον the refrain after a strophe. v. 6 is added in Demetr. *de eloc.* 148. Sappho preserves here the traditional form of the popular epithalamium. —1. ὕψι: cf. ὑψὸς ἀέρας K 465. μέλαθρον: the lintel (ὑπέρθυρον), Hesych.; or the roof-tree may be meant (cf. "her head hat the roof-tree o' the house," Ballad of 'King Henry,' Child 1. 148). The situation is different in Catull. 61 76: *claustra pannelite ianuae, | virgo adest.* Ὑμήναον: Aiolic for Ὑμέναιον; accus. of exclamation representing ἔσπετ' or μέλπετ' Ὑμήναον (Sa. 107) —3. τέκτονες ἄνδρες recalls the epic phrase ποιμένες ἄνδρες, Alkm. xi., Sa. xxxv —5. γάμβρος ~ νομφίος Sa. xviii., Pind. Ol. 7. 4. Servius on Verg. *Georg.* 1. 31: *generum vero pro marito multi accipiunt iuxta Sappho.* Ἰσσος Ἄπει: cf. Ἰσος Ἄπει βίαν Aisch. *Frag.* 74, Ἄπειος στρατιωτέροις Alk. 29. —6. Demetr. notes the grace of the change by which the 'impossible hyperbole' of v. 5 is corrected. Metre: 1, 3, 6 are dactylic tripodies with or without anacrusis. Some omit the verb to make 5 correspond to 1, as 3 to 6, and to rescue the F of Ἰσσος. Usener 97 reads ὄφι and ἐρχεται, believing that the poem illustrates the ancient rhythm regulated by beats and not by quantity alone. Many scholars, e.g. Bentley, Schneidewin, Westphal, regard the metre as dactylic hexameter interrupted by the μεθύμιον. The refrain is an iambic monometer, which was often used in exclamations, cf. e.g. ἦ ἦ, ἰὼ ἰὼ, ἰὼ ξένοι, ἦ Παῖδρ. After v. 5 the refrain may have dropped out.

**XXXIV.** Schol. Hermog. περὶ ἰδεῶν (*Rhet. Gr.* 7. 883 Walz). The fragment is referred to by Longos *Pastor.* 3. 33, Himerios l. 16. Sung by a chorus of maidens. In the Hymeneal of Catullus the friends of the bride compare her to a flower (62. 39 ff.): *ut flos in saeptis secretus nascitur hortis, | ignotus pecori, nullo convulsus aratro | . . . | multi illum pueri, multae optavere puellae; | idem cum tenui carptus defloruit ungui, | nulli illum pueri, nullae optavere puellae.* —1. Cf. Plato *epigr.* 32 πορφύρεοις μήλοισιν εἰκοτα παῖδα Κυθήρης, Theokr. 7. 117 ὦ μάλοισιν Ἐρωτες ἐρευνθόμενοισιν ὁμοιοί, 26. 1 μαλοπάρανος Ἀγαυά, Kaihel 243 12 ἐρεῖσθεται ἄνθεα μήλων,

Longos 1. 24 Δάφνις εἴκασε μήλω τὸ πρόσωπον αὐτῆς (Χλόης) δι  
 λευκὸν καὶ ἐνερεϊθέει ἦν. Tibull. 3. 4. 33 *et cum conterunt  
 amaranthi alba puellae lilia et aurumque candida mala rubent,*  
 Ovid *Metam.* 3. 483 *non aliter quam poma solent, quae candida  
 parte, | parte rubent,* 4. 330 *sed et erubuisse decebat. | hic color  
 aprica penduntibus arbore pomis | aut ebori tincto est, aut sub  
 candore rubenti.* ἀκρῶ. the boughs were out of reach as  
 those in μ 435 (ἀπήωροι δ' ἔσαν ὄζοι). Cf. Theokr. 15. 112 παρ  
 μὲν ὀπώρα κεῖται, ὅσα δριδὲς ἀκρα φέροντι.—3. "Forgot it not,  
 nay! but got it not, for they could not get it till now"  
 (Rossetti). The correction in οὐ μὲν is *naïvement spirituelle*  
 (Croiset). Cf. Δ 127 οἱδὲ σέθεν θεοὶ μάκαρες λελάθοντο.—Metre:  
 dact. hexam. with only two heavy dactyls. Cf. Alkm. vii.

**XXXV.** Demetr. *de eloc.* 106. Attributed to Sappho.  
 The chorus of youths depicts, in reply to the maidens, the  
 despised condition of the unwedded girl—the "unprofitable  
 virgin" of Jonson's 'Barriers' which translates Catullus 62.  
 49 ff: *ut vilis in nudo viliis quae nascitur arvo | nunquam se  
 extollit, nunquam mitem educat uvam, | . . hanc nulli agricolae,  
 nulli accollere iuvenci* The amoeban character of the song  
 is clear from the parallelism of thought and language. Still,  
 many doubt the authenticity of the fragment. The dialectal  
 forms have to be restored throughout. σῆρεσι, if original, is  
 an epic reminiscence, as in Pind. *Pyth.* 6. 21. The full form  
 κατὰ is less suspicious because it occurs in hexameters (see on  
 iv).—1. ἰάκινθον: fem., masc. in Homer.—2. πόσσι: but  
 ποδεσσιν xxi. Cf. however χέρσιν xxix. καταστείβω here and  
 Soph. O. K. 467 κατέσταιψας πέδον (retained by Jebb). Tmesis  
 is generally denied in *Hymn* 19. 4 αἶ τε κατ' αἰγίλιπος πέτρης  
 στείβουσι κάρηνα. The epic δέ τε (B 456, Hes. *Theogon.* 40)  
 only hero and Bacch. vi. 26, xiii. 1 in melic. The (generic) τε  
 is not a conjunction and does not affect the meaning of the  
 conjunction δέ. So with μὲν τε, καὶ τε etc., Monro *H. G.*  
 § 266. πόρφυρον for πορφυριον is derived from \*πορφυρρον  
 < ρον, as ἀργύρα on an Aiole inscription and ἀργύρροι (gen.) in  
 Thessalian, from ἀργύρρον. In Sa. 44 πόρφυρα may be correct.  
 Sa. 64 has πορφυριαν. Bergk's χάμαι δ' ἐπιπορφύρει is metrically  
 impossible. The hyacinth is purple according to Meleager  
*Anth. Pal.* 5. 147 (ἰάκινθον πορφυρέην); cf. Verg. *Ecl.* 3. 63  
*suave rubens hyac.* Catullus' *de floruit* fills out the thought;  
 Bergk κάππεσεν. Cf. Theokr. 7. 121 τὸ τοι καλὸν ἀνθος  
 ἀπορρεῖ.—Metre: dact. hexameter.

**XXXVI.** v. 1 *Et. May* 174. 43 etc., v. 2 *Et. Flor.* 129  
 Miller (*Vetus Et. May.*), Demetr. *de eloc.* 141.—Catullus'  
 address to *Hesperus* 62' 20 ff. may be based on this passage.

though his attitude is different and his touch is rougher. The concluding thought in Sappho was no doubt that Vesper brings the bride home to her husband. The lines were probably sung by a chorus of youths. From Himerios 1 20 we may get the Sapphic line *Ἑσπερός σ' εἰσισαν ἀγο. δομονδε*. Sappho called *Ἑσπερος* 'the fairest of all stars' (Himer. 13. 9), and so Catullus: *Hesperie, qui caelo luet iucundior hymis?* - 1. *φανολὴς ἥως* Hymn 5. 51 perhaps borrowed from Sappho. 2. For the sake of the metre, Bergk wrote *φέρες*, a form that is nowhere attested as Aiolic, though it appears in the related dialect of Kypros (*έρρες*). *es* is never necessary in Theokritos, though it appears in the MSS. and is reported by the grammarians. *ἄπυ* (anastrophe as *ἐκρίθην ἄπο* Theokr. 8. 74) 'back,' as *ἀποισῶ οἰκადις* Aristoph. *Acharn.* 779. *φέρες ἄπυ* = *restituis* not *eripis* as some take it, referring to Catullus line 21: *Hesperie - qui natam possis complexu auedere matris*. Sappho is fond of anaphora in her epithalamia (xxxiv., xxxviii., xxxix., xl., 103, 109). So Theokr. 18. 49-53, Catullus 62. 59-64. Dionysios of Halikarnassos called anaphora an artificial and Gorgianic figure. But it is native to all emphatic poetry, to prose as well as to inartistic speech. Cf. FOLK-SONGS xxiii., Alk. xxxiv.—Metre: v 1 dact. hexam. Bergk regarded the line as consisting of Aiolic dactyls with - - - as the basis for the ordinary = -. No such basis occurs in the other Aiolic dactyls, though a dactylic basis has been assumed in FOLK SONGS xxiii. If the fragment belongs with xxxiv., xxxv. we expect lyric hexameters; which would not admit *φέρες* in v. 2. It must be confessed however that we do not know much about the Lesbian use of the lyric hexameter and Aiolic dactyls. Many transpose the words of v. 2, e.g. Koechly, who read *οὐκ σὺ φέρεις τε καὶ αἶγα φέρεις καὶ μάτερι παῖδα* (Demetr. omits *ἄπυ*).

**XXXVII.** Hephaist. 41; Demetr. *de eloc.* 167 says that the prosaic words manifest the sarcasm of the chorus. 1. *θυρώρῳ*: Pollux 3. 42 *καλεῖται τις τῶν νυμφίου φίλων καὶ θυρώρος, ὁ ταῖς θύραις ἐφεστηκώς καὶ εἰργων τὰς γυναῖκας βοηθεῖν τῇ νύμφῃ*, Hesych. *θυρώρος* ὁ παρανυμφίος, ὁ τὴν θύραν τοῦ θαλάμου κλείων. Cf. Anakr. 52 *σινάμωροι πολεμίζουσι θυρώρῳ. ἑπτορόγνιοι*. cf. *δρόγνιον* (conj.) Pind. *Pyth.* 4. 228, *ἐκατοντορόγνιον* Aristoph. *Aves* 1131. The original inflection was \**δρέγνια* (*δρέγω*), gen. *δρόγνιας*, whence *δρόγνια*. A gen. \**δρεγνίας*, formed to \**δρέγνια*, became \**δρογνίας* by assimilation. The nom. *δρόγνια* was then extracted from \**δρογνίας*.—2. *σάμβαλα*: cf. Eumelos. 3. *ἐξέπονασαν*: from *πονάω* a by form of *πονέω*.—Metre: logaoedic tripod with basis.



**XXXVIII.** Hephaist. 57. Most editors write in two lines, but cf. the schol., where for *πέντε* read *τέσσαρα*. So Anacr. 15, 16 are best written as pherecratics.—1. *ὄλβιος* was regularly used in hymeneals. Hes. Frag. 71 *τοῖς μάκαρ Ἀιακίδῃ καὶ τέτρακτις, ὄλβιε Πηλεΐ*, Theokr. 18. 16 *ὄλβ. γάμβρ'*. *ὄλβ.ζω* is to congratulate the newly wedded (Eur. *Helen* 640). Other forms of address are *χαίρετω ὁ γάμβρος* Sa. 103, *χαίρε, νύμφα, χαίρε, τίμει γάμβρε, πόλλα* 105, *χαιροίς, ὦ νύμφα, χαιροίς* *ε'πένθερε γαμβρέ* Theokr. 18. 49; *bene vivete* Catull. 61 233, *vivete felices* Tibull. 3 5. 31. 2. *ἀρᾶο*—*ἥρῳ*, from *ἀράεσσι* if from *ἀράσμαι*; from *ἀράσσι* if from *ἀραμαι*.—3. *ἐκτετέλεισ'*: *τελέειν γάμον* Kallim. 1. 14. *ἔχης* is a doubtful form.—Metre: pherecratics.

**XXXIX.** Hephaist. 24. Attributed to Sappho.—1. *τίω-τινι*; cf. *τίοισιν* 168. *εἰκάσδω*—*FeFikázō*, not *é-fikázō* with prothetic *ε*. Cf. § 152 *ἀγχιστὰ εἰσκάω*. In v. 1 *εἰκάσδω* is subj. *ὄρπακι* in comparison as *ἔρνος* in Hom.; cf. 2 56 *ὁ δ' ἀνέδραμεν ἔρνε' ἱσσοῖς*. Nausikaa is compared to a *φοίνικος νέον ἔρνος* § 163. See Bacch. ii. 87.—Metre: dactylic tetrapody with basis.

**XI.** Demetr. *de eloc.* 140. A dialogue between a bride (*νύμφα*) and her virginity. Demetrios remarks on the beauty of the repetition (*αναδιπλωσις*). Cf. Alk. xxxiv. and on Sa. xxxvi. All attempts at restoring v. 2 are unconvincing. We are not even certain that the metre of v. 2 corresponded to that of v. 1, i.e. two choriambes and a first pherecratic, as in Sa. xxi. The second *παρθενία*, though due to an ancient correction, is probably right. Neue read, and Usener 98 defends, *ποῖ με λιποῖσ' ὀλγῇ* as a short verse of  $3\frac{1}{2}$  beats. If the verse is quantitative, the ending  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$  is objectionable. Bergk's *ποτὶ* in v. 2 (*ὀσκει, νύμφα, ποτὶ σ' ἔω, ποτὶ σ' ὀσκει' ἔω*) is against the dialect, as is *ποτὶ, εἰκω* may have *F*: Skt. *ṛiṣāti* 'come.' But in ii. 8 we have *εἰ' εἰκει*, perhaps from a different root (Arkad. *ἰκόντα*, not *ἑκόντα*). I have adopted Hiller's reading which gives a second instead of a first pherecratic by hyperthesis ( $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$ ). Cf. xviii. 4. Cf. the closing line in 'O waly, waly.'

**XII.** Max. Tyr. 24. 9: *ἀνθάπτεται (Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη, ὅτι ἀπέθνησκειν, ἢ δὲ (Σαπφῶ) τῇ θυγατρὶ*. The poem is usually regarded as the message of Sappho on her death-bed to Kleis, but Lunak thinks the reference is to the death of Kleis' father. It was probably in the same poem that Sappho said: 'To die is bitter; and so the gods deem. For they had suffered death themselves, had death been sweet.'

Bergk suggested that this is the poem concerning which Stob. 29. 58 tells the following story about Solon: παρά πτότον τοῦ ἀδελφίδου αὐτοῦ μέλος τι Σαπφούς ᾄσαντος, ἥσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν· ἐρωτήσαντος δὲ τίνος διὰ ποίαν αἰτίαν τοῦτο ἐσπουδάσεν, ὃ δὲ ἔφη, ἵνα μαθὼν αὐτὸ ἀποθάνω. (cf. Theokr. 9. 32 ἔμιν (φιλα) δέ τε Μοῖσα καὶ ᾠδᾶ. | τὰς μοι παρ εἴη πλείος δόμος. For the thought, cf. Stes. xiii.—Metre. basis + choriamb + pherecratic.

**XLII.** *Oxyrhynchus Papyri*, I. No. viii. (third century A.D.). Attributed to Sappho. The poem represents an attempt of the poetess to effect a reconciliation with her erring brother Charaxos. Hdt. 2. 135 is the first writer to refer to the infatuation of Charaxos, who appears to have been younger than Sappho, for the famous courtesan Rhodopis, whose real name Doriicha was alone used by the poetess. Charaxos voyaged to Naukratis as a trader in the wines of Lesbos, and here he ransomed the girl for a great sum from her master Xanthos who had brought her to Egypt. She was a Thracian by birth and had been the fellow slave of Acrop. Suidas s.v. Ἀλωποῖς and Ἰάδμων reports that Charaxos had children by her. The disgraceful connection moved the indignation of Sappho whose reproaches in turn provoked the enmity of Charaxos. Hdt. says Χάραξος δὲ ὡς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ πολλὰ κατεκερτόμησέ μιν though here μιν may refer to Rh., who, according to Athen. 596 B, was attacked by Sappho because she had been the cause of her brother's extravagance. In the *Epistle of Sappho to Phaon* (vv. 63 ff.) Ovid says *arsit inops frater victus meretricis amore, | mixtaque cum turpi damna pudore tulit. | factus inops agili peragrat freta caerulea remo, | quasque male amisit, nunc male quaerit opes. | me quoque, quod monui bene multa fideliter, odit.*

The poem contains an appeal for Charaxos' return from Egypt and an expression of the hope that the memory of the past differences between brother and sister may be blotted out. Sappho's sensitiveness to the voice of public reproach occasioned by her brother's ill fame is morally inconceivable had she herself not been innocent of the turpitude with which she was charged by the Athenian writers of comedy. The text is mainly that of Blass, though his restorations leave much that is obscure.

1. Κύπρι: Aphr. as Εὐπλόια, Γαληναία, has power over the sea (Hor. 3. 1). She is often associated with the Nereids in works of art. Νηρηίδες. this is perhaps the earliest prayer to the daughters of Nereus. Cf. Soph. *Phil.* 1470 Νιμφαῖς ἀλλαισιν ἐπενξάμενοι | νόστου σωτῆρας ἵκισθαι, Eur. *Hel.* 1585, Aristoph. *Theam.* 325. Lesbos was one of the seats of the

cult of the Nereids. The early conception of the Greeks did not confine their activity to an idyllic life of tranquillity but gave them actual power over the waves. So Hes. *Theogon.* 252 ff., in his catalogue of the Nereids, says *Κυμα-δόκη θ', ἡ κύματ' ἐν ἡεροιδεῖ πόντῳ | πρῶτα τε ζαχρηῶν ἀνέμων συν-Κυματολήγη | βεῖα πρήνει*. Other names evidencing the same beneficent activity are *Σαώ*, *Γαλήνη*, *Εὐλιμένη*, *Φέρουσα*, *Αλιμήδη*, *Ποντοπόρεια*, *Εὐπόμπη*.—**2.** *τυῖδ'*: as *i.* 5.—**3.** Cf. *i.* 26.—**4.** Aphrodite is implored to blot out utterly the memory of the former dissension between Sappho and her brother. Aphrodite is not merely the divine agent of love and passion: she it is who cements the affection of kindred.—**5.** *ὥς*: the earliest case of the consecutive use. *φοῖσι*: *φῶς* 'his' appears also in *Alk.* 50. Charaxos, not *χάραν* and *ὄντιαν* as we might expect, is the subject of *γένεσθαι*. *χάραν* κ.τ.λ. cf. § 184 *πᾶλλ' ἀλγεα δυσμενέεσσι, | χάρματα δ' εἰμενέτησι*, *Livy* 3. 72 *hoc socios auferre, hoc hostes, quo cum dolore hos, quo cum gaudio illos*. This is the earliest instance of the concrete use of *χαρά*. Cf. *χάρμα φίλοις Theogn.* 692, *χάρμα φίλοις ἐτάροισι P* 636.—**7** *κῶνίαν*: *ὄντιαν* is used like *πῆμα* *Γ* 50, *πένθος Soph.* *Αἴας* 615 (*φίλοις π.*).—**8.** *μήδεις*: the predicate is *ἐχθρός*.—**10** ff. A satisfactory sense cannot be extracted from these lines: and may he utterly forget the sore distress (gen. pl.) at which he grieved aforetime and (by which) he broke my heart, hearing the reproach which stung him to the quick and often overpowered him amid the festal merriment of the citizens—the reproach which ceased awhile but came back all too soon.—**11.** *δοῖσι*: to avoid the harsh constr. Blass takes *δοῖσι* as fem. referring to *ὄντιαν*. Grenfell and Hunt note that such a usage appears only in *Eur. I. T.* 1071 *μητρὸς πατρὸς τε καὶ τέκνων, δὲν κυρεῖ*, a verse that is considered spurious by most editors for this and other reasons. *ἀχέων*. cf. *φίλοις ἀχος Soph. O. T.* 1355.—**12.** *ἐδάμνα*: cf. *i.* 4.—**13.** *ἐν χρῶ*: cf. *Hdt.* 4. 175 *κείροντες ἐν χρῶ*, *Soph. Αἴας* 786 *ξυρεῖ ἐν χρῶ*.—**14.** *ἤλλ'*. from *ἔλλω* (—*εἰλω*) *κατέχειν* *Hesych.* The bitterness of self reproach would be augmented at the public festivals and particularly at those in which the members of a family participated. Cf. *Soph. O. T.* 1489 *ποίας γὰρ ἀστῶν ἤξετ' εἰς ὀμλίας, πόλας δ' ἐσπράς, ἐνθεν οὐ κεκλαίμεναι | πρὸς οἶκον ἴξεσθ' ἀντὶ τῆς θεωρίας*; with Jebb's note, *El* 942. For *κε* with the imperf. indic. see Goodwin *M. T.* 162. **15** *βρόχῳ* and *ὀνήκε*: Blass *βράχῳ* and *ἀνήκε*. *δαῦτ'*: see on *Anakr.* xxiv. 6.—Metre: Sapphic strophe.



## ERINNA.

ERINNA is called by Suidas a scholar of Sappho, while Eusebios places her in the middle of the fourth century. Another tradition reports that Naukydes (*floruit* 400) made a statue of her. If all the epigrams current under her name are genuine, she cannot well have been a contemporary of Sappho. The remains of the *Ἡλεκάτη*, a poem of 300 hexameters 'worthy of Homer' which she composed while working at the wheel 'from fear of her mother' are too scant to warrant any conclusion as to her date. Erinna was probably a native of the island of Telos near Rhodes and wrote in Doric. Her death at the age of nineteen may have served to increase the esteem in which her poetry was held. She is said to have been inferior to Sappho in the composition of songs, but to have excelled her in hexameters (*Anth. Pal.* 9. 190).

**I.** Stob. *Flor.* 115. 13. *πολιοκρόταφον γῆρας* Bacch. 42 (B 3) is *γῆρας λεικόν* Soph. *Αἴας* 625 (*λευκανθές κάρα* O. T. 742). —Metre: dact. hexam.

**II.** Stob. *Flor.* 118. 4. Cf. Pind. *Ol.* 14. 20 *μελαντειχέα νῦν δόμον* | *Φερσεφόνας ἔλθ'*, *Ἀχόϊ*. *τουτόθεν* Michelangeli (*τουτόθε* Theokr. 4. 10), *ταύτω κῆς* Meineke. *σκότος*: neuter in Doric (Sophron 80). *κατέρρει*: cp. Sa. iv. Intransitive verbs when compounded with a preposition may become transitive. So *καταπολεμέω*, *κατακράζω*; *τὴν ἀτραπὸν κατερρυήν* Aristoph. *Frag.* 143. Bergk suggested *καταγρεῖ* as Sa. 43 *πάννυχος ἄσφι κατάγρει* (*ὄπνους*). —Metre: dact. hexam.

## STESICHOROS.

It is the peculiar distinction of a distant Greek colony to have been the home of the poet who created a new era in the history of choral song. Stesichoros of Sicily transformed the existing choral lyric; and from his influence none of his successors ever emancipated himself. In 648 Himera was founded by Ionian Chalkidians from Zaukle together with Dorians from Syracuse. The father of

Stesichoros, if not one of the founders of the city, was certainly one of its early settlers, and seems to have removed thither from Metauros in Epizephyrian Lokris. It is a proof that we are getting on surer chronological ground to find that Stesichoros is the first personage in Greek literary history of whom the birth year and the death-year are recorded; though it is curious that 632-556 are reported by Diouysios of Halkarnassos: 632 is just forty years—a generation according to the counting of the biographers—after one dating of Alkman, of whom Stesichoros was regarded as the successor; and 556 is the year of the birth of Simonides. Still, these dates are approximately correct.

The poet owes his name, properly Στασίχορος (Sim. xxi.), to his occupation as 'marshal of the chorus.' Originally called Teisias—a name that reappears in Sicily in connection with the early history of rhetoric—his name was changed *ὅτι πρῶτος καθαρχίας χορὸν ἔστησε*, though the addition of *πρῶτος* in Suidas is at variance with truth. This substitution of names is not unexampled; Plato and Theophrastos are familiar examples; and Terpander may conceal a name less indicative of the minstrel's calling. With his Lokrian blood Stesichoros may have inherited a taste for music and song (Pind. *Ol.* 11. 15) which we find already in the Lokrian Xenokritos. Tradition indeed connected his family with Hesiod, who died in Naupaktos in Ozolian Lokris, but there are no special marks of affinity between his poetry and that of the didactic, bourgeois author of the *Works and Days* and *Theogony*.

With the mother-wit of the Dorians, Stesichoros warned his fellow-citizens against the schemes of Plalaris by reciting the fable of the horse that took man as a master in order to revenge himself on the stag. His advice went unheeded and he was compelled to escape to Katana where he is said to have died. Here he was buried by the 'Stesichorean gate' and here was his octagonal tomb with its eight columns which bore the name *πλῆτα δακτώ*; whence a throw of two aces and two trays at dice was called the *Στασίχουπος ἀριθμός*. Cicero saw a statue of the poet at Himera, and his image was stamped on the coins of that city,—the extant specimens date after 241 B.C.

(Baumeister, fig. 1795). Whether Stesichoros visited Greece is uncertain, but his fame was soon widespread. Simonides (xxi) speaks of him as of a classic, using his evidence to corroborate that of Homer. For the story of his temporary blindness see on Frag. v, vii.

The poems of Stesichoros were comprised in twenty-six books, of which the hymns formed the chief portion. The titles recall those of the epic rhapsodies and embrace a wide field of mythological interest. The *Ἀθλα ἐπὶ Πελία* described the funeral games held by Akastos in honour of his father. The *Γηρυονίης*, *Κέρβερος*, and *Κόκκος* dealt with the adventures of Herakles, the *Σκόλλα* (an Italo-Sicilian tale) either with Odysseus or with Herakles, the *Συοθήραι* recounted the story of the Kalydonian boar hunt, the *Εὐρώπεια* told of the rape of Europa by Zeus, the *Ἐριφύλα* narrated the death of Amphiaraios and the murder of Eriphyla by Alkmaion. From the epic cycle we have the *Ἰλίου πέρσις*, *Ἑλένα*, *Παλινοψία*, *Νόστοι*, *Ὀρέστεια* (two books). Furthermore he wrote of the Argonautic expedition, of Aktaion, etc.

These hymns were at once a revival and a transformation of the old religious chants. Terpander, Archilochos, and Alkman had composed hymns, but under the hand of Stesichoros this form of lyric, though still closely connected with the public worship, was somewhat secularized. Instead of the gods and demi-gods, or the local worthies who appear in Alkman and later on in Pindar, it was the great heroes of the Panhellenic faith, who were worshipped with peculiar sanctity in connection with the foundation of the western colonies (Arist. *περὶ θαυμ.* ἀκουσ. 106-110), that formed the inspiration of Stesichoros' poetry. The contents were epic, the setting melic. We have in fact a species of hymnodic epic that was sung by a chorus to the sound of the kithara. In these musical epopees, though the poet relied for his story on Homer, Hesiod, and the Cyclic lays, he often departed from his models. Stesichoros is in fact the first of the poets to exercise the prerogative of the lyric artist with reference to the myths. While he usually has faith in the tales of mythology, he lacks the sincerity of a devout religious feeling to accord to them his passive acceptance. He boldly transforms the accredited myth when it is ill-suited to his feeling.

but his spirit of innovation is not always governed by the religious awe that masters Pindar. At times he is even a rationalist. He refuses to attribute to Helen the disasters of the Trojan war; Aktaion's death is occasioned by the deer-skin thrown upon his shoulders by Artemis whose dogs tore him in pieces (the *motif* in the metope of Selinus); Iphigeneia is made the daughter of Theseus and Helen; Astyanax dies a natural death. Stesichoros was the first to describe Athena leaping full-armed from the head of Zeus.

Some of his païans were famous as late as the time of the younger Dionysios. But, apart from the hymns, it was the folk-tale in which the genius of the poet found freest expression. As a Lokrian he was naturally attracted to tales of love—one writer says that the poet himself was *ὁ μερπιὺς ἐρωτικός*—and even in the more sacred hymns devoted to the public cult the great heroines of the past occupy a conspicuous place. It is an extraordinary achievement to have enfranchized in Greek literature the impersonal love-poem, an achievement that makes Stesichoros the forerunner of the Greek Romance (Rohde *Der griech. Roman* 29). From the oral legends of the people he drew the tales of unhappy love for his *Ῥαδινά*, and *Καλὺνα*, the latter poem taking its name from the girl who threw herself from the Leukadian cliff. If the poet carried the myths of the East to the Western Greeks, Sicily in return gave him the story of Daphnis, who was blinded because of his unfaithfulness. It is however an error to assume that, because he was 'the first to write bucolic songs,' as Aelian states, he was a bucolic poet and the founder of an art that was possible only at a period when the world turned to the pastoral to find an enjoyment in nature from which it was debarred in life. The classification of these songs drawn from the folk-story is problematical; but they may represent the more human side of the hymn, the sphere of which was otherwise heroic.

Stesichoros represents a period of the development of choral song intermediate between Alkman and Pindar. From the former he is separated by the grandeur of his themes, his solemnity (*graves camenae* Hor. 4. 9. 9), and epic stateliness; to the latter he is akin both in the mechanism of his verse and in its content. Pindar's art

is in fact conditioned by that of his predecessor. Of this poet who has left so great a name, who was worthy to be read by kings according to the saying of Alexander, who has profoundly influenced both tragedy and art, we possess scarcely more than fifty lines. Longinos called him *Ὀμηρικώτατος*, and Antipater said that the soul of Homer had passed into him. Even in the scanty fragments we may recognize something of the calm elevation, the suppression of the personal element, of the epic, and of that wealth of epithets which Quintilian says he applied to the prejudice of his art, but which Hermogenes regarded as the source of the sweetness (ἡδύτης) of his style. As an inventor of striking compounds Stesichoros is the precursor of Pindar, though he lacked the latter's splendour and lyric fire. The Roman critic in a famous passage (10. 1. 62) says *Stesichorum quam sit ingenio validus, materiae quoque ostendunt, maxima bella et clarissimos canentem duces et epici carminis onera lyra sustinentem. Reddit enim personis in agendo simul loquen loque debitam dignitatem ac, si tenuisset modum, videtur aemulari proximus Homerum potuisse, sed redundat atque effunditur, quod, ut est reprehendendum, uti copiae vitium est.* He had not in fact mastered the art of transforming the epic into the lyric that in part made Pindar *novem lyricorum longe princeps*. Still he had grasped the lyric ideal: he rendered pre-eminent, not the deeds of the heroes, but their character, their feelings. Dionysios of Halikarnassos (*script. vet. cens.* 2. 7) refers to his μεγαλοπρεπεία τῶν κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἥθη καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν. The same writer (*de comp. verb.* 24) classes Stesichoros with Alkaios, Sophokles, Herodotos, and Demosthenes as an example of the style intermediate between the 'grand' and the 'plain.'

Stesichoros created a High-Doric dialect by combining epic with Doric, a fusion that is not to be ascribed to the influence of his bilingual home (Thuk. 6. 5. With a few exceptions, e.g. πέποςχα—πέπονθα, his Doric forms are such as may have occurred in the choral poetry previous to his time; and his vocabulary contains nothing that is specifically Doric. The Ionicisms show no evidence of local colour. It is evident that the broad sweep of his themes could not have appealed to a wide commonalty of



interest had his dialect been narrow in its sympathies. The *ais* are both Doric and Aiolic, and the epic *ai* and *oi* of *κλεινὰς*, *κλαίειν*, *Μοῦσα*, *κούρα* were also known to certain Doric states. Aiolisms he seems not to have employed.

The elaborate structure of his odes was peculiarly adapted to the lyric development of the myth and compensated for his comparative poverty of metrical resource. All his poetry was epodic, that is, arranged in strophes, antistrophes, and epodes; whereas Alkman had made only a rude beginning with the triad (see on Alkm. iv.). The example of Stesichoros determined the future of choral poetry. Pindar recurs to the simpler structure only occasionally, and all later modifications of the Stesichorean norm are merely modifications of detail. We must however be on our guard against the assumption that the three-fold division was accompanied by the movement of the dance. Though choral, Stesichoros' hymns, if they preserved the ancient form, were not followed by the evolutions of the dance. *στροφή* etc. does not refer primarily to orchestric movement, but to the circuit of words and musical notes which form a period. The metres used by Stesichoros are: (1) Pure dactylic lines, sometimes with anacrusis (anapaests). We find variations on the hexameter, the long, swelling octameter, etc. (2) Epitritics in connection with dactyls. The epitritic trimeter  $\text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—} \cup \text{—}$  was called *Στησιχόρειον*. (3) Logaoedees in the love songs. Stesichoros used the Dorian mode and occasionally the Phrygian.

Stesichoros' popularity at Athens is attested by the parodies and by the fact that his poems were often sung at the symposia. Sokrates desired to learn one of his songs when in prison before his execution. Tragedy and art were profoundly influenced by his treatment of the myths. The paintings by Polygnotos in the *Ἀτράνη* at Delphi followed the *Ἰλίου πέποις*. Cf. Robert *Alld und Lied* 170.

**I.-III.** The *Geryoneis* recounted the story of the tenth labour of Herakles. The hero was commanded by Eurystheus to fetch the cattle of Geryoneus or Geryon, a monster with three bodies, six hands, six feet, and winged, who was the

offspring of Chrysaor (the brother of Pegasus) and the Okeanid Kallrhoe. The name (cf. γῆραιον) points to a personification of the giant power of the storm. The herd of Geryoneus was watched by Eurytion and the dog Orthros, the brother of Kerberos, on the island of Erythraia. There were three acts in the story: Herakles' journey to the west, the capture, and the return. In the early tradition Erythraia was an island in Okeanos, to which Herakles proceeded in the cup of the sun. Later, when the island off Gades was fixed upon as the scene of his exploit, in consequence of the establishment there of the worship of the Phoinikian Melkart with whom Herakles was identified, the hero reached his goal by a march through Libya. After setting up the pillars that bore his name he arrived at Erythraia. Here, according to tradition, Eurytion was born, though it is more likely that Strabo, like Skylax, has confused the herdsman with the master of the herd. Cf. Eur. *H. F.* 423. After the victory, which brought death to Geryoneus, Eurytion, and Orthros, Herakles put the oxen into the cup of the sun, disembarked them on the mainland, and returned the cup to Helios (cf. Frag. iii.). Driving his oxen before him, the hero proceeded homeward, meeting with adventures in Iberia, Gaul, Liguria, Italy, Sicily etc. Frag. ii. describes an event that happened in Arkadia.

Geryoneus is mentioned in Hes. *Theogon.* 287 ff., 979 ff., and the story of this labour of Herakles was treated by Pindar (Frag. xxv. and 81). Stesichoros may have been influenced by Peisandros of Rhodes (about 645 B.C.) who in his epic *Herakleia* first fixed the number of the labours of his hero, and gave him the club (as Melkart?) and the lion's skin. Representations of the combat with Geryoneus are frequent. Cf. *J. H. S.* 5. 176, Roscher 1. 1630, 2203, Baumeister, s. v. *Herakles*.

I. Strabo 3. 143. ~1. ἀντιπέρασ: an accus. pl. used adverbially; cf. μάταις = μάτην 47. πέρα (subst.) is a land lying opposite, across a body of water. (Aisch. *Agam.* 190 Χαλκίδος πέραν ἔχων.) πέρα (prep.) - 'to some point beyond,' ultra, πέραν (prep.) - 'on the other side of,' trans, less usually - 'to the other side of,' trans; as an adv. 'on the other side,' less usually 'to the other side.' See Jebb on Soph. *O. K.* 885. κλεινᾶς: of places, Hom uses κλειτὰς and κλεινός; κλεινὴ νῆσος Solon 19. 3. Ἐρυθρίας: Erythraia was also a name of one of the Hesperides. The name denotes the land touched by the ruddy beams of the setting sun. The eastern equivalent is the Ἐρυθρὰ θάλασσα of the Aithiopians. The island was located in various ways.



Strabo says that the ancients called Gadeira and the neighbouring islands by the name *Ἐπιήθεια*. Pany states that at the mouth of the Baetis there were two islands, that nearer to the continent being called Erythra. 2. *Ταρτησσοῦ*: the ancient name of the Baetis (Gadaluquivi). *παγὰς*: the Doric ending occurs as early as Hesiod. Wilamowitz (*Hermes* 14 169) wrongly objects to the form in a Chalkidian poet and arranges thus: *σχεδὸν δ. κ' Ἐρ. | Ταρτ. π. παρὰ παγὰς | ἀπ. κ. τ. λ.* Because he thought Eurytion (Geryoneus?) was born opposite Gades and at the same time 'hard by the sources of the Tartessos,' Bergk transposed thus: *Ταρτ ποτ. σχεδὸν αὐτ. κλ. Ἐρὸς | ἐν κειθ. πέτρας παρὰ παγὰς ἀπ. ἀργ.*, that is, he was born near the Tartessos (not far from its mouth), opposite Gades, and close to the silver mines. For *παγὰς* in this sense, compared Aisch. *Pers.* 238 *ἀργύρου πηγή*. But Strabo says that the mines were in mount Kastlon, the source of the Tartessos. If *παγὰς ἀργυροπ.* cannot mean 'streams deep rooted in silver ore, and must refer to 'springs,' *ἀντιπέρας* may either cover all the intervening space, or (less probably) Stes. may have regarded the source as not far from the coast. If Aristotle believed that the Tartessos and the Ister rose in the Pyrenees, Stes. may be pardoned for such an error. Perhaps we should read *ἀργυρορίζου*. The Epitome of Strabo 3. 25 says *εἰσὶ περὶ τὰς ὄχθας αὐτοῦ (the river) μεταλλὰ ἄλλα τε καὶ ἀργυροπλείστοις*. The Phoinikian traders found such an abundance of silver there that they made all their utensils and even their anchors of this metal (Arist. *περὶ θαλάμ. ἀκούσμ.* 135). With *ἀργυρορίζους*, cf. *γηγενέταν ἀργυρον* Timoth. 14. 3 Cf. *πέτρης ἐς κευθμῶνα Hymn* 3. 224. Metre: dact. heptameter.

II. Athen. 11. 499 A, E. Herakles visits the Centaur Pholos in Pholoe, a rough mountain between Arkadia and Elis. Here he is entertained with wine that Dionysos had given Pholos in preparation for his coming. The rest of the Centaurs are attracted by the perfume of the noble wine and fall upon the hero, who rescues himself with difficulty. Epicharmos wrote a *Ἡρακλῆς παρὰ Φόλω*, and there was a proverb *σοῦς οὐ παρὰ Κενταύροις* that originated with Pelsandros. The contest is represented on the frieze of Assos *Papyrus of the Amer. Schol.* 1881, and on an archaic Corinthian bowl (*J. H. S.* 1. 1). See Roscher 1. 2193, 2. 1040. The contest with the Centaurs is generally told in conjunction with the hunt of the Erymanthian boar, but Athen. says that the fragment is from the *Geryonitis*. Either Stes. combined in part the two stories or, as Sitzler suggests, this fragment formed an episode.

1. σκύφον (Gahl and Koner p. 152) only here as an adj. — σκυφοειδής (Athen.). With δέπας it means a 'capacious beaker,' holding over two gallons. The σκύφος was generally used by rustics (see on Alkm. xi.). It often appears as an attribute of Herakles, Roscher 1. 2914. ὡς *fere* (post-Hom., first here). Cf. ἐπι, εἰς of measurement. τριλάγυνον: cf. Anakr. 32 τρικύαθον κελέβην. Cf. Juv. 12. 44 *urnae cratera capaxem et dignum silente Pholo.* 2 ἐπισχόμενος 'putting to his lips,' not 'in one draught'; cf. Plato *Phaedon* 117 ο ἐπισχόμενος ἐξέπνε (see Stallbaum), Lucian *Tox* 37 ἐπισχόμενοι πινόμεν, Apoll. Rhod. 1. 472 ἡ καὶ ἐπισχόμενος πλείον δέπας ἀμφοτέρησιν πίνει χαλκίρητον λαρόν μέθυ. The scene is pictured in Gerhard's *Auserl Vasen* 119, 120 3, 5, *Arch. Zeit.* 1865, pl. 201, 1. Cf. Roscher 1. 2194. ῥί οἱ. hiatus as in Hom. παρέθηκε: *apposuit*; cf. *Il.* I 90 παρὰ δέ σφι τιθεὶ μενοεικέα δαΐτα. Theokr. 7. 149 ἀρὰ γέ πα τοῦνδε Φάλω κατὰ λάινον ἄντρον | κρατῆρ' Ἡρακλῆι γέρον ἐστήσατο Χειρῶν; -Metre: dact. pent. + catal. hexam. (with anacr.). Bergk read σκυφειον and πῦεν making v. 1 dact. hexam., 2 catal. heptam.

III. Athen. 11. 469 E, 781 A; cf. Eust. *Od.* 1632. 23 The myth of the cup of Helios was invented to account for the rising of the sun in the east after it had set in the west (the τροπαὶ ἡλίου ο 404). Together with his steeds Helios embarks upon his golden vessel and courses from Erytheia over Okeanos to his place of rising (ἀνατολαί), where his palace is situated. In the Veda and in Germanic and Celtic myths the sun appears in the form of a golden cup. Okeanos represents the sky. We find Herakles in the cup of Helios on a vase in Roscher 1. 2204, where his presence has been explained as due to the fact that he is the Oriental sun god. It is improbable that the cup was originally his attribute and later transferred to Helios.

1. Stes., like most of the later poets, probably follows the Hesiodic tradition that Helios is the son of the Titan Hyperion (*Theogon.* 371-374, cf. 1011), a view that is the result of interpreting Ἵπεριονίδης as a patronymic. Originally Hyperion was not the father but a by-name of Helios. In Homer Hyperion is Helios (α 8, 24). In Ἡέλιος Ἵπεριονίδης μ 176 the latter word is not a patronymic, but an equivalent of Ἵπεριων. (Cf. Ἡρακλειδῆς = Ἡρακλῆς. Ἵπεριων is a quasi-patronymic. The suffix ῖων is the same as that found in comparatives, and probably denotes mere connection (cf. *Οὔρα νῆες καελιολαί*). Cf. Max Müller *Essays* 2. 410. δέπας: the story of the cup of the Sun was probably derived by Stes. from Peisandros' *Herakleia*. The δέπας appears also in

a corrupt fragment of Aisch. (69) ἐνθ' ἐπὶ δυσμαῖς ἴσαι | πατρὸς  
 Ἡφαιστοτευχῆς δέπας, ἐν τῷ διαβάλλει | πολὺν οἰδματῶντα  
 (πόντοι) | φέρει δρόμον πόρον συθείς; μελανίπποι προφυγῶν | ἱερᾶς  
 νικτὸς ἀμολγῶν, in Frag. 74 ὤκεανδον περᾶσας ἐν δέπα χρυσηλάτῳ,  
 in Antinach 4 . . . τότε δὴ χρυσέῳ ἐν δέπαι | 'Ἡέλιον πόμπενεν  
 ἀγακλυμένη 'Ερῆθεια, and in Phocylides (Athen. 11. 470 c).  
 In Munn. 12 it is a winged, golden bed that transports  
 Helios from the land of the Hesperides to that of the  
 Aithiopiæ. 2. δέπας has an archaic flavour, though it still  
 the chief final conjunction in the choral lyric of the sixth  
 century. After Pindar it died out almost entirely.—3. The  
 sequence calls for the optative. So usually in Homer and in  
 the lyric poets, except in Pind. *Pyth* 4. 92, Hippon. 19 4  
 (universal application), Pind. *Ol.* 7. 16 (after κατέβαν-  
 perfect), Bacch. 72=49 (no reference to the present). ἱερᾶς:  
 Hom. ἱερὸν ἡμαρ, ἱερὸν κνέφας, cf. ἱερᾶς νικτὸς in Aisch. quoted  
 above. ἱερμῶς: of νόξ, λ. 606. Fennell remarks that in  
 Pindar when two adj. agree with one subst. and are not  
 connected by a conjunction or separated by a pause, one is  
 generally a constant epithet, the other descriptive. Cf. ii. 2.  
 Perhaps the double epithets are hinted at in the criticism of  
 Quint. βένθεα. in Hom. of the sea and the forest, not of  
 night.—4. ματέρᾳ: the Night; Soph. *Trach.* 94. κουνιδίαν  
 ἄλοχον: epic, Tyrt. 10. 6. —5. ὁ δ': explained by παῖς Διός, the  
 epic use. ἄλσος: perhaps that of the Hyperboreans, which  
 one Doric legend located in the far west. Herakles is said  
 to have penetrated to this 'ancient garden of Phobos.'  
 6. ποσσὶ: the Greek loves to add to a verb of motion the  
 instrum. dat. of the part of the body in motion. So ρ 27  
 ποσὶ προβίβας, Σ 599 θρέξασκον πιδεσσι, Theocr. 8. 47 βαινὶ  
 ποσίν, 7. 153 ποσσὶ χορεύσαι, *Hymn* 5. 57 ἴδον ὀφθαλμοῖσιν,  
 ὁμμασι δερκόμενος *Phyk.* ii. 1, ἐμμάσιν βλέπουσα *Anacr.* xxvii;  
 cf. ταναζε χερσίν *Pind.* *Ol.* 9. 30. (In βαίνω ποδᾶ *Eur.* *El.*  
 94 the verb is transitive.) So often when opposition is  
 implied or expressed. There is no need to interpret  
 with Schneidewin *quo erregit ob oculos ponitur gravis H.*  
*succensa*. The meaning is simply that the hero proceeded on  
 foot after returning the cup to Helios.—Metre: it is uncertain  
 whether the strophe is complete. 1. dact. hexap. 2. dact.  
 pentap. Some make  $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$  of the last foot. 3. anacr.  
 and dact. pentap. -anap. hexap. catal. 4. anacr. and hexam.  
 catal. The words παῖδας τοῦ Διὸς have been arranged in a  
 dozen different ways.

IV. Athen. 10. 456 F, Eust. *Ol.* 1323 57. From the  
 'Ἰλίου πέποις, which was the main source of the *Tabula Iliaca*  
 in the Capitoline Museum in Rome. The first mention of

Aeneas' flight to Italy, wherein the poet was doubtless influenced by the Italic tradition, occurred in this poem (see however Seeliger *Die Ueberl. der gr. Heldensage bei Stes.* p. 34). Athen. says that in the temple of Apollo at Karthaina in Keos there was a representation of Epeios drawing water for the Atreidae. Simonides (173) wrote an enigmatical distich on an ass called Epeios because it performed a task like that of the builder of the Trojan Horse (θ 493). The 'daughter of Zeus' is Athena, who is represented together with Epeios on a vase in Roscher I 1279. Farnell quotes *Tempest* 3. 1. 11. "My sweet mistress | Weeps when she sees me work." ᾤκτις: 'felt pity' (ἔλεειν 'have pity'). οἰκτίζω, not οἰκτεῖρω, is the proper form. -Metre: dact. octameter.

V. Schol. Eur. *Or.* 249 (ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψῶγον | γένος θυγατέρων δυσκλεές τ' ἀν' Ἑλλάδα). From the exordium of the *Ἑλένα*. Stes. follows Hesiod (*Frag.* 164), who first attributed to Aphrodite the 'evil fame' of the daughters of Tyndareus. Cf. λ 436. It was the vituperation of Helen in this poem that moved her wrath and led to the blinding of the blasphemous poet. The story is told by Plato *Phaedros* 244 A, Isokr. *Hel. enkom.* 64, and alluded to in innumerable later writers. In the *Ἰλίου πέποις* Stes. bore witness to the beauty of Helen: when the vengeful Achaians were preparing to stone her, they dropped their missiles in astonishment at her beauty. Bergk (*Gr. Lit. gench.* 2. 290) suggests, as an explanation of the story of the blinding of the poet and the restoration of his sight, that Stes. dreamed that Helen threatened him with blindness, and composed the *Recantation* after waking with pain in his eyes. An Icelandic scald Thormod dedicated the same poem to two maidens, one of whom appeared to him in a dream and threatened him with the loss of sight unless he made public amends for the insult. Awakening with smarting eyes he paid penance and was cured. 2. ἥμιοδάρω: of Hekabe Z 251; δῶρ' Ἀφρ. Γ 54. Aphr. is the neglected fairy of the fairy tale.—3. Τυνδάρεω. -σι λ 298, Πηνελέω Ξ 489.—4. χολωσαμένη (vss.), after κείνα, would not be the usage of Pindar, who Doricizes. διγάμους: an allusion to the adultery of Klytaimnestra and Timandra. τριγάμους: Helen was the bride of Theseus, Menelaos, and Paris. Hesiod does not include Theseus. Helen is called πολύνωρ Aisch. *Agam.* 62, τριάνωρ Lycophr. *Alex.* 851. Metre: dact. -epitrite.

VI. Athen. 3. 81 D.—1. Κυδάνια μάλα: see on Ibyk. i. 1. πατερρίπτειν: the compound may be defended by ἀνερρίπτειν v 78. That ῥιπτέω = iacio, ῥιπτω = iacio is not proven. The



ceremony of *φ.λλοβολία* was common on other occasions: Pind. *Pyth.* 9. 123 *πολλὰ μὲν κείνοι δίκον | φίλλ' ἐπι καὶ στεφάνοις*, iv. 18, Eur. *Hek.* 574. — 3. *κορωνίδας*. *Et. Μουσ.* *κορωνίς* εἶδος στεφάνης πεπλεγμένης ἐξ ἰου. Perhaps this singular usage is Chalkidian; but it is less likely that the word is borrowed from *corona* than that the Latin word is a loan. Sim. 174 has *χορωνός*. Though *Κορωνίς*, the beloved of Apollo, had her name from her beauty (*τὸ κάλλος ἐπεκλήθη*: Isyllos), she may be the 'crow' not the 'garland.'—Metre: dact.-epitrite.

**VII.** Plato *Phaidros* 243 A. for those who have sinned in their treatment of the myths, there is an ancient purification, unknown indeed to Homer, but recognized by Stes., who, blinded because of his slander of Helen probably in the *Ἰλιον πέποις*, discovered the cause since he was a poet, for he forthwith wrote οὐκ ἔστ' κ.τ.λ. and received his sight immediately thereafter. These three verses of the Palinode, the most famous perhaps in all Greek poetry, are quoted by a host of later writers, and passed into a proverb. The thought that preceded v. 1 was: 'They say that thou wast seized with love of Paris and carried off to Troy.' Plato *Rep.* 586 c says that, according to Stes., it was Helen's semblance for which, in ignorance of the truth, the Greeks and Trojans contended. Whether this bold innovation on tradition was borrowed from Hesiod (cf. schol. *Lykophr.* 822) or original with the poet cannot be discovered. At any rate Stes. received the credit of it; and it is a characteristic of his genius to break with tradition. The poet seems to have implored the assistance of Helen's brothers: cf. Hor. *Epod.* 17. 42 *infamis Helenae Castor offensus vicem, fraterque magni Castoris, victi prece, | adempta vati reddidere lumina*. Hdt. 2. 112 relates that Proteus retained Helen in Egypt but dismissed Paris, who returned to Troy without his stolen bride and the treasure. In his *Helen*, Euripides recounts that she was carried off by the command of Zeus and that she abode in Egypt until Menelaos, returning with the *εἰδωλον*, discovers her and both escape to Greece. Euripides endeavoured to outdo his predecessors in transforming the post-Homeric version. The story was amplified at a later period: Paus. 3. 19. 13 makes Helen, who is living with Achilles in the island of Leuke, send a message to Stes. telling him that his loss of sight is due to her anger; and Konon *Narr.* 18 says that the message enjoined the poet to write the Palinode if he would regain his sight. In *Ort.* 1. 16 Horace follows the example of Stes.—2. Cf. *ἔσαν κοίτης ἐνὶ νηυσὶν* a 211. Some retain the epic *νηυσὶν* here. 3. The terminal accus. with *ἰκνέσθαι* is less

noteworthy than that with *ἐλθεῖν*. *ἰκνέομαι* has practically become transitive ('reach'). *πέργαμα*: the plur. is first used by Stes. of an acropolis in general, here defined by *Τροίας*. In Homer *ἡ Πέργαμος* is the citadel of Troy. Pindar recurs to the Homeric usage, *Ol* 8 42, while Soph. *Phil.* 353 has *τὰπὶ Τροίᾳ πέργαμα*.—Metre: dact.-epitrite. Reading *εὐσέλμοισιν* Rossbach makes one verse of ll. 2 and 3.

**VIII.** Schol. Aristoph. *Pax* 775 (*Μοῦσα, σὺ μὲν πολέμοις ἀπωσαμένη μετ' ἐμοῦ | τοῦ φίλοι χόρεισον | κλείουσα κτλ. σοὶ γὰρ τὰδ' ἐξ ἀρχῆς μέλει*) says these verses are a *πλοκή* (*παραπλοκή*) or 'intertwining' of the words of Stes., as in the case of *Frag.* ix., x. It is uncertain how much belongs to the lyric, how much to the comic poet; some think the entire passage is taken from Stes. (Klein, Schneid.). The *Oresteia*, from which we have three fragments, was based either on the cyclic epic or on Xanthos. It embraced two of the twenty six books of the poet.—1. *Μοῦσα*: we might expect *Μοῖσα* (Pind.) or *Μῶσα*.—2. *κλείουσα*, here and *Hymn* 32. 19, does not follow the usage of Homer, in whose text *κλέω* is always possible.—Metre: dact.-epitrite.

**IX.** Schol. Aristoph. *Pax* 800 (*ὅταν ἤρινά μὲν φωνῇ χελιδῶν | ἡδομένη κελαδῇ*). On the swallow, see *Folk Songs* xxii. *κελαδῇ*. —*ἐν* Mucke, on the ground that the choral poets do not contract outright.—Metre: dact.-epitrite.

**X.** Schol. Aristoph. *Pax* 797 (*τοιάδε . . . καλλικρόμων | τὸν σοφὸν ποιητὴν ὕμνεῖν*). *Χαρίτων*: cf. Pind. *Ol.* 9. 27 *Χαρίτων νέμομαι κἄπον* | *κεῖναι γὰρ ὤπασαν τὰ τερπνὰ δαμώματα*: hymns composed for public delivery by choruses of men and youths at the festivals in the western colonies (*δημοσίᾳ ᾄδόμενα*). Hesychios thought the word meant a song of jollity, a meaning that suits Pind. *Isthm.* 8. 8 *πανσάμενοι δ' ἀπράκτων κακῶν | γλοκὸν τι δαμωσόμεθα*. I do not agree with Bury who thinks our fragment is a song of joy sung by the members of the *δᾶμος* on the return of spring. *ἄβρως* is chiefly Ionic (cf. Anacr. viii., xxv.) but also used by Sappho e.g. xxii. *ἦρος ἐπερχ*: Alk. xxviii. Though the measures are dactylo-epitrite, the musical mode was the Phrygian, not the Dorian as we might expect. So the mode of Pind. *Nem.* 8 was Lydian, and several odes of the same poet, though Dorian in rhythm, show a mixture of the Dorian and the Lydian 'harmony.'

**XI.** Plat. *de sera numin. vind.* 10. The serpent in the ominous dream of Klytaimnestra was Orestes according to the legend followed by the tragic poets: Ansch. *Choeph.* 527

τεκεῖν δράκοντ' ἔδοξεν, Eur. Or. 479, 1424 μητροφόντης δράκων  
 Some (e.g. Seeliger p. 19) think that Πλ. here means Orestes,  
 the descendant of Pleisthenes, just as Agam. is called Πειλοπιδης  
 and Ταυταλιδης. It is however generally supposed that Stes.  
 substituted Agam. for his son. One version of the genealogy  
 of the Pelopidae made Pl. the father of Agam. To reconcile  
 this with the Homeric statement, the story was invented  
 that Pl. died young, leaving his two sons to the care of his  
 father Atreus; whence Agam. and Men. were called Atreidae.  
 In Aisch. Agam. 1509 they are called Πλεισθενίδαι. Robert  
*Bild u. Lied* 171 suggests that in the further narration of the  
 dream of Kl., the serpent Orestes, who drew blood instead of  
 milk from his mother's breast, was the result of the union of  
 the serpent Agam. and Kl. The account of the dream in  
 Aischylos and Sophokles (*El.* 417) was therefore, on this  
 view, derived from Stes., the second part of the dream being  
 selected for dramatic purposes. The serpent with bloody  
 crest indicates the wounds inflicted upon the head of Agam.  
 (σχιζουσι κάρη φονίῳ κέλεται Soph. *El.* 99).—Metre: v. 1 dact.  
 tetrap. + trip. v. 2 two dact. trip. catal. with the form of an  
 elegiac hexam. (unusual). v. 1 might be written in two  
 lines. Bergk wrote ἔδοκσεν to get an epitrite.

**XII.** Strabo 8. 347. Rhadina sailed with the west wind  
 from Samos to Korinth, the tyrant of which city she wedded.  
 Her brother and her cousin Leontichos sailed to Delphi at  
 the same time. Leont. being in love with Rh. started thence  
 for Korinth. On his arrival he was put to death by the  
 tyrant together with Rhadina. We have in this story one  
 of the elements out of which the Greek romance arose.  
 Strabo thinks it is Samos in Triphylia that is meant, while  
 Paus. 7. 5. 13 maintains that it is the Ionic island, and states  
 that (on the road to the temple of Hera) there was a monu-  
 ment to Rhadina and Leontichos, at which unfortunate  
 lovers offered their prayers.—1. Cf. Alkm. i. λίγα: see on  
 Terp. vi. ἐρατωνύμου; as Bacch. ix. 31 Bergk suggested  
 ἔρατοῦ νόμου. Alkm. xviii has ἐρατῶν ἐπέων.—Metre:  
 logaoedica, which are rarely used by Stes., are felicitously  
 chosen as the vehicle of a love story.

**XIII.** Plut. *de Exilio Delphi.* 21: quoted to show the  
 antagonism between Apollo and Plato. Bergk suggested  
 that Stes. may have participated in the Delphic poetical  
 contests that were newly organized during his life-time.—  
 1. To take μάλα with φιλεῖ and μέλιστα (MS. ; possibly a ditto-  
 graphy of μάλα τοι) with παύει is harsh. Can μάλα τοι  
 μέλιστα mean 'certainly above all things'? Bergk read  
 μελίσταν, from μελίστας (= μελίστας Theokr. 4. 30) probably //



καθαριστάς Alkm. xxiv., since flute contests at Delphi were abandoned soon after their introduction. For the thought cf. Sa. xli., Plato *Laus* 947 B (when the chief priest of Apollo is buried there are no dirges), Aisch. *Sept.* 868, *Frag.* 161, Soph. *O.T.* 30, *O.K.* 1221, Eur. *El.* 142, *I.T.* 184, Kallim. 2. 20. Lyric poetry was less austere in the sixth century than in the time of Terpander. Metre: dact. epitrite.

**XIV.** Stob. *Flor.* 124. 15. ἀτελέστατα: apart from the verbals in -τέα, the neut. pl. of adj. used as a predicate appears in early poetry in Z 56, five times in Pind., once in Theognis (C. F. Smith *Trans. Am. Phil. Assoc.* 25. 73). For the sentiment cf. Sem. 2 τοῦ μὲν θανόντος οὐκ ἂν ἐνθιμώμεθα, εἴ τι φρονούμεν, πλείον ἡμέρης μῆς, Archil. 9. Metre: dact.-epitrite (or possibly logaoedics).

**XV.** Stob. *Flor.* 126. 5, Apostol. 8. 83 D. Cf. Archil. 63 οἷ τις αἰδοῖοι μετ' ἀστών κάναριθμιοι θανών | γίγνεται· χάριν δὲ μάλλον τοῦ ζοῦ διώκομεν | οἷ ζοοί· κάκιστα δ' αὐτῷ τῷ θανόντι γίγνεται, Soph. *Aias* 1266 τοῦ θανόντος ὡς ταχέϊα τις βροτοῖς | χάρις διαρρεῖ. "The evil that men do lives after them, The good is oft interred with their bones." For the elision in ποτ', cf. Pind. *Ol.* 7. 90; ποτθήμεν Epicharm., ποτ ταν Aristoph.—Metre: dact.-epitrite. Some find here a troc. tetram. catal. (without caesura).

## IBYKOS.

IONIAN and Dorian civilizations with their divergent ideals came together in the city in which the poet Ibykos was born. Rhegion in Bruttium was founded by Chalkidians from Ionic Euboea with whom were associated many Dorian fugitives from Messene. Thuk. 6. 43, 79 calls the inhabitants Chalkidians, but under the rule of Anaxilas (500-470) the city was Doric rather than Ionic. Whether the poet was of Ionic or Doric stock, or whether he was of mixed blood, is uncertain; in any event he must have been familiar with both Ionic and Doric, since both dialects were spoken in his birthplace. Early inscriptions of Rhegion show a non-Ionic element.

The meaning of his name is unknown. Some of the ancients connected it with ἰβυκος a screaming bird; a derivation which has doubtful support from such bird-names as Αἰγίθος, Ἐποψ, Κόψελος. Until he settled in

Samos, Ibykos seems to have led a wandering life like the rhapsodes and many of his own class. Himerios relates the fabulous story that on a journey from Katana to Himera he fell from his carriage and broke his arm, whereupon he made an offering of his lyre to Apollo. At Himera he may have become acquainted with Stesichoros whose influence is traceable in his fragments.

The only dates that are mentioned in Ibykos' life are connected with his stay in Samos. Probably his *floruit* was fixed by the chronographers with regard to his sojourn at the Samian court, just as the *floruit* of Anakreon and Pythagoras was placed in 532 because Polykrates became tyrant in that year. Suidas reports that the poet came to Samos in 564, when Polykrates the father (grandfather?) of the despot was lord. The father of the famous Polykrates is known to have been Aiakes, and it may have been at his request that Ibykos came to the island in order to assist in the education of his son. Aiakes ascended the throne in the same year as Kyros (560), to whom the poet may refer in Frag 20, unless Kyaxares is meant by *Κυάρας*. Polykrates reigned from 532 (or 530) to 523 or 522. Kyrillos sets the *floruit* of Ibykos at 544, which may be tolerably near the truth.

Ibykos' fabulous death, which has been popularized by Schiller, is first narrated by Antipater of Sidon (*Anth. Pal.* 7. 745) over four centuries after the poet's time. Antipater relates briefly that the poet was attacked by robbers when he was walking on a lonely shore after leaving his ship, and that in expiring he called upon a passing flock of cranes to become his avengers. Plutarch places the scene of the arrest of the murderers in the theatre at Korinth, while Suidas adds that one of their number, seeing some cranes in that city, exclaimed *ἰβί, αἱ Ἰβύκου ἐκδίκαι*, which remark, being overheard, led to their arrest and conviction. The story gave rise to the proverb *αἱ Ἰβύκου γέραναι*.

The tale has two main ingredients: (1) That the poet was murdered. This may or may not be true, but Frag ii., where the poet apparently speaks of himself as aged, makes for neither view. We have legends of the murder of Hesiod and Aesop, who perished when on journeys, of Stesichoros, who was killed by robbers, etc.

These stories may have come into existence from the belief that minstrels often journeyed alone and carried with them the proceeds of their art. (2) That cranes witnessed the murder, and became the instruments of vengeance. Welcker regarded this part of the story as an illustration of the popular belief in a poetic justice whose instruments are the birds, the representatives of the gods and joint inhabitants of the air with the all-seeing sun which brings to light the hidden deed. Person and place are secondary circumstances and vary with the particular case, but the religious or moral sense demands a concrete instance to attest the truth of the universal law. Welcker's explanation, while probable enough, still lacks some actual points of departure to establish the necessary connection of Ibykos with his cranes. It is most likely that the tale is the creation of a period when 'nature-poetry' was no longer in process of formation and that some etymologizing rhetor or grammarian brought the name of the poet into connection with *ἰβή*, which he thought was the equivalent of *γέρανος*. It is noteworthy that none of Ibykos' lyric successors or Plato, to whom the story would have been serviceable, makes any mention of the legend.

Ibykos' poetical activity falls into two periods, though we cannot be sure that they do not overlap. Before he went to Samos he followed in the path of Stesichoros, whose *Ἀθήνα ἐπὶ Πέλοψ* was sometimes ascribed to him. From scattered references to the epico-lyric poems, none of the titles of which are cited, we learn that he anticipated Pindar in describing the voyage of the Argonauts. He related that Achilles wedded Medeia in Elysium, gave Jason a sister—Hippolyte, and made mention of the Harpies, Phineus, and Orpheus. Many of the heroic personages of the Trojan war reappeared in his hymns. Thus we know that he treated of Hektor, whom he made a son of Apollo, of Odysseus, Diomedes, Idomeneus, the friend of Helen, the Dioskuroi, and Menelaos. The story of Herakles that had been told by Stesichoros was taken up by Ibykos.

With the sojourn at Samos begins the subjective period, in which the poet shows the influence of the Aiolians, as does Anakreon who was associated with him at the court

of Polykrates. Ibykos and Anakreon are the first poets to place their muse at the disposition of a tyrant. We do not know the degree of subservience or of independence displayed by these court poets; but even if Pindar, with a reference to Ibykos, says that before his own time the muse was not venal or put to hire, it is scarcely probable that Ibykos manifested the independence of spirit displayed by Pindar or even by Simonides at the more splendid courts of the Sicilian tyrants.

Though he recalls Alkman, Ibykos occupies a unique position in the history of Greek lyric. He unites the opposing tendencies of Dorian and Aiolic song. In him the choral poetry of the Dorians borrows the glow of passion that illuminates the monodic lyric of the Aiolians. We cannot discover how far the love poems of Ibykos are the outpouring of his own heart, since they assume the choral form with its threefold division, which in Stesichoros was restricted to the objective hymnodic song. Much of Ibykos' lyric was devoted to the praise of beautiful youths (the *παῖδες ἱεροί*) and it was this aspect of his work that attracted the attention of the ancients, though they objected to its vivid erotic colouring. Cicero *Tusc.* 4. 33. 71 says *maxime vero omnium flagrare amore Rhegium Ibycum apparet ex scriptis*. In his love songs a mythological element reinforced the expression of a feeling that was either personal or the product of the vivid fancy of the poet. Thus in a poem in honour of Gorgias he narrated the story of Ganymede, who was carried off by Zeus, and of Tithonos and Aurora. Ibykos mixed the human and divine after a fashion totally different from that of Alkman in his partheneia. He introduced the *enkomia*, in which a living person was made the subject of the lyric muse which up to his time had been confined to the praise of gods or heroes, and was herein the successor of Stesichoros and the predecessor of Pindar in his ode to Theoxenos (*Frag.* xv.).

The style of Ibykos is graceful and passionate; it is illuminated by figures that are full of force and vividness; and it employs descriptive epithets with fine effect. Ibykos has more life and energy than Stesichoros and a keener eye for the beauty of nature.

His poems consisted of seven books, a division that was

based probably on differences of metre. These are in the main those employed by Stesichoros though there is herein no mark of a special connection between the two poets. Dactyls predominate, but epitrites are not unusual. The  $\frac{3}{4}$  measures are better adapted to the style of the poet in his later period when he came under Aiolic influence. Ibykos uses a slight admixture of Aiolism, which is foreign to the dialect of Stesichoros if we may judge from the mss. of the scanty fragments of the latter poet. Otherwise his dialect is a fusion of Doric with Ionic-epic elements which is not to be ascribed to his native Rhegine speech.

**I.** Athen. 13. 601 B. In nature Love shows his power in the springtime; the heart of the poet he dominates continually (*οὐδεμίαν κατάκοιτος ὥραν*). Cf. Theogn. 1275 *ὥραιος καὶ Ἔρως ἐπιτέλλεται, ἥνικα περ γῇ | ἀνθεσιν εἰαρινοῖς θάλλει ἀεζομένη. | τῆμος Ἔρως προλιπὼν Κύπρον, περικαλλέα νῆσον, | εἰσὶν ἐπ' ἀνθρώπους σπέρμα φέρων κατὰ γῆς*. As Eros, the child of Aphrodite, is a god of the spring tide, so to Aphrodite herself the spring is sacred: *tibi suavis daedala tellus | summittit flores* Lucr. 1. 7. Cf. the Earl of Surrey's *Description of Spring*, and Hor. 2. 9. The closing lines of the strophe are a swiftly moving panorama; the interlacing of the strophe with the antistrophe increases the effectiveness of the picture of the rapid assault of passion.

**1.** *Κυδώνια*: *mala*, quae vocamus cotonea, et Graeci cydonia, ex Creta insula advecta (Pliny H. N. 15. 10). The quince was regarded as the best species of apple. The *χρυσόμηλα* were a kind of quince, perhaps the same as the *aurea mala* of Verg. *Ecl.* 3. 71, though some think that they are pomegranates; or *aurea* is used for *pulcherrima* (*Ecl.* 8. 52). In *Ecl.* 2. 51 quinces are *cana tenera lanugine mala*. Kydonian apples are mentioned in Alkm. 143, Stes. vi. They were sometimes called *κοδιμαλα* (Alkm. 90). Cf. Athen. 3. § 20.

**2.** *μαλίδες* = Hom. *μηλέαι*; *malis* is the tree, *mālon* the fruit as in Theokr. 8. 79 (*τῇ μαλιδι μάλα, σελ. κόσμος*). *μηλέα, ἐλάτα, κίτρινον* are both tree and fruit. The quince and the common apple were love-offerings: Verg. *Ecl.* 3. 71 (cf. Theokr. 3. 10) *aurea mala decem misi; cras altera mittam*, Theokr. 2. 120, 5. 88, etc., *Anth. Pal.* 5. 79, 80; *roscida mala . . . donum Veneris* Claudian *epith.* Pall. 8. *ῥοῶν . ἀρδῶ*



with the gen. as in *Hymn* 9. 3 ἵππους ἄρσασα βαθυσχολοιο Μελητος, Euphorion 75 Σιμόντος Ἀχαιδας ἄρσαμεν ἵππους (dat. in Aisch. *Pers.* 805 πεδίων Ἀσωπὸς ῥοαῖς ἄρδει). These examples have been compared with λουεσθαι ποταμοῖο as opposed to λ. ὑδάτι. The constr. of λουεσθαι with the gen., regarded as 'quasi-partitive' by Monro, *H. G.* § 151, is still obscure (Delbrück in Brugmann's *Grundriss* 3. 1. 330; cf. Kühner-Gerth 2. § 417. 3. n 4) αἵματος ἔδενσε γαῖαν Eur. *Phoin.* 674 may be an analogue of πίμπλημι. ῥοῶν can scarcely be called a genitive of material. ἄρδ. ῥοῶν ἐκ ποτ. is not = ἐκ ῥοῶν ποτ. and is not to be supported by πᾶσα δύναμις ἐξ ὑδάτων ἄρδεται (Athen. 2. 43 c) or by Hdt. 1. 193 ἀρδόμενον ἐκ τοῦ ποταμοῦ. Cf. on Bacch. *mn.* 2.

3 ἐκ ποταμῶν ποταμίων ('river-streams'); a prepositional phrase takes the place of an αἰῆ as in Sa. xiv. *Ἐρδων τῶν ἐκ Πιερίας*, Pind. ix. 5 ἔπλα ἀπ' Ἀργεος, Aristoph. *Ekkles.* 918 τὸν ἀπ' Ἰωνίας τρόπον. The ῥοαῖ are led off by ὄχετοί (αὐλῶνες, διώρυχες) ἄρδω of irrigation Hdt. 1. 193. *παρθένων*: the garden of the nymphs was described by Homer *p* 209 (cf. *μ* 315) and by Sappho (see on *Frag.* iv. and cf. Theokr. 7. 135). Some write Παρθένων, and find here an allusion to the garden of the Hesperides, though the daughters of Atlas are not called παρθέναι. In Athen. 3 83 b the golden apples of the Hesperides are said to be citrons. Paus. 8. 24. 7 says that the cypresses planted about the tomb of Alkmaion were called παρθέναι and never cut down. A reference to these trees and to a local cult would however be out of place here.

4. ἀκήρατος: *Hymn* 3. 72 λειμῶνας ἀκηρασίους, Choirilos 1 ἀκήρατος λειμῶν of the Muses, Eur. *Hippol.* 73 σοὶ τῶνδε πλεκτὸν στέφανον ἐξ ἀκηρατον | λειμῶνος . . . | ἐνθ' οὔτε ποιμὴν ἀξ οἱ φέρβειν βοτὰ | οὔτ' ἤλθε πω σιδήρος, ἀλλ' ἀκηρατον | μέλισσα λειμῶν' ἥρινόν διέρχεται. The garden is ἀνεῖμνος (cf. Plato *Iaion* 761 c). *οἰανθίδες*: elsewhere οἰανθη, the bud (*gemma*) that appears on the shoot (*palme*) of the vine (*oliva vitis*). Cf. Pind. *Nem.* 5. 6 τέρευναν μητέρ' οἰανθας ὑπῶραν, 'season of fruit, tender mother of the vine blossom,' Eur. *Phoin.* 229 οἶνα θ', ἃ καθαμέριον | στάσεις τον πολυκαρπον | οἰανθας λείσα βότρυν.

5. αὐξόμεναι: the melic poets generally prefer αἰξω to the epic αἰξω (still used by Pind. and Sim.). — 6. ἔπος: Aiolic and epic, also in tragedy.

7. οὐδεμίαν: Welcker, *Kl. Schr.* 1. 233, wrongly thought the reference in οὐδ' ὥραν is to the manifold use of Ibykos' love-songs in praise of beautiful youths Cf. Tibull. 1.

2. 4 *infelix dum requiescit amor*. **κατάκοιτος**: only here. **ὑπό** 'anad,' of the external accompaniment of an action, as of sound ὑπ' αἰλῶν Anacr. x., ὑπ' αἰδᾶς Pind. Ol. 4. 3; of light ὑπὸ λαμπάδων Eur. Ion 1474: of pressure from without ὀρᾶσθαι ὑπὸ μαστίγων Hdt. 7. 22. See Jebb on Soph. Trach. 419. In ἀέλλῃ ὑπὸ βροντῆς N 796 the thunder is regarded as the cause of the squall. Ancient meteorology saw in the wind the cause, in the lightning the effect. Cf. Lucr. 6. 96, 246: flashes of lightning strack out by the collision of the clouds. In Verg. Aen. 8. 429 three shafts of red fire and winged Auster form the motive force of the thunderbolt together with three shafts of writhen rain and watery cloud, cf. 2. 649. But in Ibykos an allusion to a distinctly physical doctrine would be inapposite. **φλέγων**: 'raging.' The transitive use in the transferred sense in Eur. Phom. 250 ἀμφὶ δὲ πτολίῳ νέφος ἀσπίδων πυκνὸν φλέγει, σχῆμα φοῖνοι μάχης See on Bacch. xiii. 12.

8. **Θρηϊκίος**. the 'russian Boreas' of Chaucer, I 5, Hes. W. D. 553, Tyrt. 12. 4. The Ionic η is invariably preserved in choral poetry (Pind. Pyth. 4. 205, Soph. O. T 197). Hor. 1. 25. 11 has *Thracio bacchanis magna sub inter-* | *lunia vento*. In Sa. xiii. Love is a wind that descends on the mountain oaks. Here obstinate, persistent passion is compared to Boreas. Contrast Soph. Aias 257 λαμπρὰς γὰρ ἄτερ στεροπῆς | ἄξας ὅς τις νότος ὡς λήγει. Some winds are *sive pertinacia vehementes* Seneca de ira 1. 16. **ἀξάλας**: passive in Hom. Frenzy parches like the dog-star (ἀξ. Σειριος Hes. Shield 153) or the sun (ἀξ. ἥλιος Apoll. Rhod. 4. 679). **ἐρεμνός**: Love, the storm-wind, is an ἐρεμνὴ λαίλαψ (M 375). (cf. Dante on Love. 'There seemed to be in my room a mist of the colour of fire, wtl in which I discerned the figure of one of terrible aspect' *Vita Nuova* 3.). Love, the child of Zephyr, is a δεινотатος θεος Alk. iii. **ἀθαμβής**: cf. Bacch. viii. 22. Some read ἀστεμφής.

9. **παιδοθεν τινάσσει**: Hes. Theogon. 680 παιδοθεν δ' ἐτινάσσετο μακρὸς Ὀλύμπιος, Sa. xiii. ἔπος . . . φρένας ἐτινάξεν. The reading of the mss. παιδοθεν φυλάσσει 'holds my heart captive from my earliest manhood' is inappropriate and ill supported by Cicero's *a puero litteris deditum*. Nor can παιδοθεν = παιδός because of the distance from ἔπος.—10. **ἀμετέρας φρένας**: so Bacch. 12. 3. Metre: a logaoedic strophe of simple structure though more elaborate than Alkm. iv. We have here the beginnings of the freer logaoedic movement in choral poetry. v. 7 consists of two catal. tetrap. like 1-3; v. 8 of a catal. tetrap. and a dact. heptapody. The dactyls are probably choreic not cyclic.



**II.** Schol. Plato *Parmen.* 137 A. Cf. Sa. xvi., Anakt. vii., xix., Hor. 4. 1 *intermissa, Venus, diu | rursus bella moues? Parce precor, precor.* | *non sum qualis eram bonae sub regno Cynarae.*—**1.** αὐτε: see on Alkm. vii. κυανέοισιν: cf. A 528 κυανέῃσιν ἐπ' ὄφρυσιν, Hes. *Shield* 7 βλεφάρων ἀπὸ κυανέων. The *υ* is lengthened as in Homer. So κυανέας Pind. *Ol.* 6. 40. βλεφάροις: cf. Hes. *Theogon.* 910 τῶν καὶ ἀπὸ βλεφάρων ἔρος εἴβeto δερκομενάων | λυσιμελὴς καλὸν δέ θ' ὑπ' ὄφρυσιν δερκιδῶνται. τακέρ' δερκόμενος: as παρθένιον βλέπων Anakt. iv., λοξὸν βλέπουσα Anakt. xxvii., φθονερὰ βλέπειν Pind. *Nem.* 4. 39; τακερὸν βλέπειν Alkiphron 1. 28, τακεραῖς λευκίσουσα κόραις Anth. Pal. 9. 567. Anakt. 169 calls Eros τακερός, and Aphrodite's glance is τακερὸν (Philetairos 231), and was so represented in the sculptures of the fourth century. τηκομαι of love Pind. xv. 9. Some find metonymy here as in χλωρὸν δέος, φρίσσοντας δμβρους, 'cold shuddering dew.' For the sentiment we may compare Eur. *Hek.* 442 δᾶ καλῶν γὰρ δμμάτων | . . . Τροίαν ἔλε (Helen).—**2.** ἄπειρα: ἀμφιβληστρου ἄπειρον Aisch. *Agam.* 1382.—**3.** δίκτυα: cf. Alkiphron 5. Eros is the κύων Ἀφροδίτης. με (supplied by Bergk) does not repeat με in l. 1, since that depends on δερκ. A pronoun may be repeated under stress of excitement (especially in entreaty) when the construction is not altered. A complete member of the sentence intervenes in such cases. βάλλαι de conatu.—**4.** ἀθλοφόρος — φερενικὸς (the name of Hieron's horse). Cf. A 699 ἀθλοφόροι ἵπποι αὐτοῖσιν ὄχεσθιν ἐλθόντες μετ' ἀεθλα, X 22 σενάμενος ὥς θ' ἵπποι ἀθλοφόροι σὺν ὄχεσθιν, Alkm. iv. 48. ποτί: close to old age; cf. Soph. *O. T.* 1169 πρὸς αὐτῷ γ' εἰμὶ τῷ δεινῷ λέγειν, Pind. *Nem.* 9. 44 τελέθει πρὸς γῆρας αἰῶν (personification). According to Pliny *N. H.* 8. 42, 9. 64 race-horses live longer than ordinary horses, which are old at sixteen. The former may continue to race till they are twenty, and live till fifty. Flying Childers died at 26, Henry Clay and Dictator lived to at least 30, while Matchem, who stopped racing at 10, lived to 33. Even stud horses do not reach the age mentioned by Pliny. The simile of course proves nothing as to the advanced age of the poet himself.—**5.** σὺν is personal and comitative; the car accompanies the steed in his course. Cf. σὺν ἄρματι θεῷ Pind. *Ol.* 1. 110, σὺν ἵπποις *Puth.* 11. 48. ὄχεσθιν: when Ibyk. does not borrow -φι from Hom., as here, he uses it out of place (Λισσαφιγενὴς 57). θοοῖς: θοός generally of actual speed. See on *Minn.* 12. 9. ἔβα: the aorist in similes is used for vividness, e.g. X 389 ἔσπε δ' ὡς ὅτε τις ὄρεος ἤριπεν, Γ 23, 33. This aorist is akin to the gnomic. See Goodwin *M. T.* 547, 548. For the thought cf. Soph. *El.* 25 ὥσπερ γὰρ ἵππος ἐγγενὴς, ἂν ἢ γέρον κ.τ.λ.,



a line has been lost that contained the point of Athenaios' quotation. μέλειδμα: cf. Pind. Frag. 95 σείσαν Χαρτων μέλιμα τερπνον. Κύπρις: Ibyk. is the only choral poet who permits 'Attic' correction in this word. Pind. has Κύπρος.

3. ἀγανοβλ. Πειθώ, cf. Aisch. *Eum.* 970 στέργω δ' ὀμματα Πειθοῦς. Peitho (*Suada*, *Suadela*) appears first in Hes. *W. D.* 73. Sa. 135 and Aisch. *Suppl.* 1040 call her the daughter of Aphrodite, and Sa. 57 A calls her 'Aphrodite's handmaid bright as gold.' See on Sa. i. 18. To Pind (Frag. 122) Peitho is the handmaid of Aphr. Pandemos with whom she was associated in the Attic cult. In Megara a statue of Aphr. Praxis was placed near figures of Peitho and Paregoros, both the work of Praxiteles. There was an Aphr. Peitho in Thessaly and Lesbos. Cf. Hor. *Epist.* 1. 6. 38 ac bene nummatum decorat Suadela Venusque. Peitho appears in the scene where Aphr. persuades Helen (Baumeister fig. 708); Sappho, Aphr., Peitho, Himeros and Pothos occur together (Baum fig. 1809). Cf. *Anth. Pal.* 6. 14 of Sappho: ἄν Κύπρις καὶ Ἔρως σὺν ἅμ' ἔτραφον, αἳ μετὰ Πειθῶ | ἔπλεκ' ἀειξῶν Ἰλιερίδων στέφανον.—Metre: vv. 1, 2 dact. tetrap., v. 3 heptap. Perhaps the penultimate syllable was prolonged by τανή.

VI. Athen. 15. 681 A. The mention of apples, perhaps those of Kydon (Frag. i), shows that the fragment describes a φειλλοβολία. See on Stes. vi. The ελχρυσος was called χρυσάνθεμον in ancient times, and δάκρυα της Παρθίας (the Virgin) by the Modern Greeks. Cf. Alkm. iii., ξανθότερα ελχρυσοιο Theokr. 2. 78.—Metre: logaoedic.

VII. Herodian περὶ σχημάτων 60. 24 (*Rhet. Gr.* 3. 101). Cf. Soph. *El.* 17 ἤδη λαμπρὸν ἥλιος σέλας | ἔφα κινεῖ φθέγματ' ὀρελθὼν σαφῇ. Some read ἀπνοις or ἀπνοῖς (Dor. accus.) as a proleptic accus.: *excitat luxuriam, ut somnum mittant.* But there is no need of change. Cf. φιλὰγριπνε of Selene, *Ionian Hymn* 9. 7 κλυτός· εἰαυός, of the beauty and splendour of the dawn: Shakesp. "Full many a glorious morning" The ancients thought κλυτός here = ὁ τοῦ κλυεῖν αἴτιος. Contrast "the busy day, wak'd by the lark" *Troil.* 4. 1. ἐγείρησιν as K 511, depends on a conj. requiring the subj.—Metre: logaoedic. A μέν after ὀρθροῖς would give a choriambic pentam. Some divide after ὀρθροῖς.

VIII. Herodian περὶ σχημ. 10. 31. The prophetic power of Cassandra is first mentioned in Stasinos' Κύπρια. Homer calls her the most beautiful of Priam's daughters (N 365), and describes the scene when before all others she observes the return of her father from the Grecian camp (Ω 699). He also

alludes to her death at the hands of Klytämnestra (λ 422). In the *Ἰλίου πέρις* Arktinos narrated her capture by the lesser Ajax, who dragged her by the hair from the statue of Athene. Schneidewin unnecessarily thought the adj. *ἐρασιπλ.* (cf. Pind. *Pyth.* 4. 136) points to a mention of her seizure in the poem of Ibykos. 2. *φῶμις ἔχῃσι βροτῶν*: cf. *Batrach.* 8 *ὡς ἐπας ἐν θνητοῖσιν ἔφν*, Soph. *Antig.* 829 *ὡς φάτις ἀνδρῶν*, Eur. *I. A.* 72 *ὡς ἂ μ' ἄνθρωπων ἔχει*. For this use of *ἔχω* cf. α 95 *μιν κλέος ἐν ἀνθρωποῖσιν ἔχῃσιν*, Mimn. 15, Aisch. *Suppl.* 1025, Eur. *Med.* 420, *κατέχω* Pind. *Ol.* 7. 10, *Pyth.* 1. 96. *ἔχῃσι*: not *-σι*, but subj. dependent upon a preceding conjunction. The *schema Ithyceum*, which supposes the use of *-σι* in the indic. of barytone Ω verbs, does not exist. It is possible that the grammarians misunderstood the epic *ἐθέλῃσι*, *ἀγῃσι* etc. and held that *-σι* might appear in the subj.; or they transferred the Aïolic indic. *-σι* (*φίλῃσι* = *φιλεῖ*) to *ἔχω*. *ἐγείρῃσι*, *ἔχῃσι*, and *θάλλῃσι* Bacch. xvii. 2 should be written *-σι*.—Metre: dactylic. Some make v. 1 γλ. . . . Πριάμοιο (=anap. tetram. catal.).

**IX.** Athen. 2. 58 A. From a lyric poem with an epic subject after the manner of Stesichoros. Herakles narrates his victory over Kteatos and Eurytos, the Siamese Twins of Greek mythology. They were the offspring of Poseidon and Molione, and had, according to the post-Homeric legend, two heads, four hands, and four feet, but a single body. The twins Otos and Ephialtes were also monstrosities. Homer does not explicitly state the physical union of the Moliones. In Ψ 638 he calls them twins, and says that while one drove, the other plied the whip. Their putative father was Aktor, so that they are called *Ἀκτορίωνε* B 621, and *Ἀκτ. Μολιῶνε* A 750. Though metronymies occur (Cheiron is *Φιλυριδῆς*), the juxtaposition of a patronymic and a metronymic is improbable. The moderns are inclined to follow the ancients in believing that *Μολιῶνε* conceals an appellative. As generals of their uncle Augeias they gained a victory over Herakles (*πρὸς δὲ οἱ δὲ Ἡρακλῆς*), but were afterwards slain near Kleonai; Pind. *Ol.* 10. 27 ff. Their death was pictured on the throne of the Amyklaian Apollo.

1 *λευκίππους*: this adj. was first used by Stes. Greek princes have white steeds. The horses of Rhesos were whiter than snow (K 437), the Dioskuroi are *λευκόπῳλοι* Pind. *Pyth.* 1. 66, Eur. *Hel.* 639, as are Zethos and Amphion *H. F.* 29; and so the gods *Phoin.* 606. Cf also Diodor. 18. 32. While white was a sacred colour for horses (Soph. *El.* 705, Plaut. *Asin.* 279, Verg. *Aen.* 12. 84, Hor. *Sat.* 1. 7. 8) it did not necessarily imply excellence (*χρῶς δὲ οὐκ ἔχω ἵππων ἀρετῆν*



ἵπποι Simon de re equestri in R. M. 51 67. 8). Greek and Hebrew taste (A. loc. 19. 11) was not Roman taste (color deterrimus albus Verg. Georg. 3. 82). Only a later age regarded white horses as a mark of luxury. Cf. Plut. Cam. 7 1, Livy 5. 23. The sons of Poseidon ἵππιος are naturally horsemen. 3. Cf. σ 373 (βοες) ἡλικες, ἰσοφόροι, ἰσοκεφάλους (vs.) would introduce a resolved — ~ ~, which is objectionable.—4. γεγαῶτας: B 866. αἰον occurs in Epicharm. 103, Sem. 11, ὄββα, i. e. ὄββα, in the Argive dialect, αἰον in Sa. 56. The twin sons of Leda also sprang from an egg. Some see here a reference to Orphic doctrines.—Metre: logaoedic (regarded by some as dact.-epitrite). v. 2 τέκνα with weak position as in Hes. Frag. 75, Pind. Ol. 6. 62. Correption in the thesis is very rare (Kor. iv., Folk Songs xxvii. 24). See Smyth Trans. Am. Phil. Assoc. 28. 124.

**X.** Schol. Pind. *Nem.* 1. 1; cf. Strabo 1. 59. The Corinthians under Archias settled in 734 B.C. the island of Ortygia, κλειῶν Σαρακοσσῶν θαλός. At the latest in the second half of the sixth century, Ortygia was united by a mole to Achradina on the mainland. ἐκλεκτον; cf. λογάδων λιθων Paus. 7. 22. 5, 'picked,' i.e. 'unhewn'; Thuc. 4. 4 λογάδην φέροντες λιθους, 4. 31 λιθων λογάδην πεποιημένον. But Ibykos implies that the mole was constructed with more than usual care and of selected stones. ἀναριτῶν; perhaps *ναριτῶν*. On πᾶς see Sa. xxiv.—Metre: logaoedic.

**XI.** Plut. *Quaest. Symp.* 9 15 2; Plato *Phaidros* 242 c. Plato has *παρὰ θεοῖς* = *ἀπὸ θεῶν*, in *divis* (cf. Ter. *Andria* 233 in *aliqua praesentia locum*) 'in the judgment of the gods' Cf. *ἐν θεοῖσι τὴν δίκην δόσκειν* 'before the tribunal of heaven,' Soph. *Antig.* 459. Reading *θεοῖς* (Aeolic accus.) the meaning will be 'sunning against the gods.' Cf. Xen. *Memorab.* 1 3. 4 *τῶν ἄλλων δὲ μωραν κατηγορεῖ* (Sokr.), *οἷτινες παρὰ τὰ ὑπὸ τῶν θεῶν σημαίνοντα ποιοῦσι τι, φιλαττόμενοι τὴν παρὰ τοῖς ἀνθρώποις ἀδοξίαν.* *πρὸς ἀνθρώπων* either 'from,' as *τιμὴν*. *ἀρῆαι πρὸς πάντων* II 84, or 'in the eyes of,' as *ἀδικον πρὸς ἀνθρ.* Thuk. 1. 71 5. — Metre: dact.-epitrite.

[illegible]

## PYTHERMOS

PYTHERMOS, the next writer of skolia after Terpander, is said to have invented the Ionian (or Hypophrygian) musical mode, which received this name from the fact that the poet was born in Teos, an Ionic island. Westphal placed him early in the seventh century because Polymnastos, who is quoted by Alkman, is said to have brought the Ionian mode from Kolophon to Sparta. It is more probable that he lived shortly before or at the same time as Hipponax or Ananios (540 B.C.), since one of these iambists refers to him by name. Pythermos is thus a contemporary of his countryman Anakreon. He borrowed from Sappho the logaoedic pentapody (hendecasyllabus), which remained a characteristic form of the skolion for two centuries.

Athen. 14. 625 c, citing Ananios (2) or Hipponax, χρυσὸν λέγει II. ὡς οὐδὲν τᾶλλα, Suidas, s. v. οὐδὲν ἦν. 'All else is then nought save gold.' Cf. Alk. xxv., Pind. xxxii., Theogn. 699 πλῆθει δ' ἀνθρώπων ἀρετὴ μία γίνεται ἤδε, πλοῖτεϊν τῶν δ' ἄλλων οὐδὲν ἄρ' ἦν ὄφελος, Antiphan. Frag. 232, Trag. Adesp. 294 χρυσὸς γὰρ ἐστὶν δε βροτῶν ἔχει κράτη. ἦν ἄρα the imperf. of the sudden recognition of a previously unsuspected connection between two things. The imperf. denotes that the present fact, though just recognized, was true before. The imperf. of 'previous admission' is different. For the use of ἦν ἄρα cf. v 209 οὐκ ἄρα πάντα νοήμονες σέδε δίκαιοι ἦσαν, Soph. O. K. 117, Phil. 978, Eur. Hel. 746, Or. 721, Hippol. 359, H. F. 341, Med. 703, Frag. 810, Aristoph. Pax 832, Nubes 1028, Plato Gorg. 508 c, schol. Theokr. 11. 1; see Kock on Nubes 165, Shilleto on Thuk. 1. 69, Demosth. *falsa leg.* § 177. τᾶλλα: not τᾶλλα, Lucius *de crasi* 12. The use in ordinary Attic is uncertain (τᾶλλα Waeschke *de crasi* Aristoph., Shilleto pref. to Demosth. *falsa leg.*).—Metre: logaoedic (phalaecean).

## ANAKREON.

THE peculiar charm of Aiohic lyric is the result of a combination of qualities that rarely coexist in the literature of any people. With Anakreon, the successor of Alkaios and Sappho in the cultivation of the song, grace and

delicacy part company with intensity and force, and in their separation the former lose much of their immediateness and sincerity. Anakreon was an Ionian, and an Ionian was incapable of catching the subtle grace that distinguishes the poetry of the Aiolians.

The extraordinary fame of the Tean bard in modern times is largely due to the admiration of poems which Anakreon did not write, an admiration that is at once vicious on the stylistic side and ignorant of the delayed form in which the *Anakreontica* are composed. Of the many proofs of the late date of these poems, which are found in the *Anthology* of Kephala, a work of the tenth century, some may be mentioned here in addition to the absence of imitation on the part of Horace and of citation by the authors who quote the genuine fragments. 1. Anakreon is expressly mentioned as the model for the imitation. 2. The metre, which consists chiefly of catalectic iambic dimeters  $\sim - \sim - \sim - \sim$  (which were rarely [xxx.] used by Anakreon himself) and ionic dimeters, is monotonous, and shows flagrant violations of classical usage, some of which are due to the influence of the accent. 3. The dialect, in which epic, Attic, and Doric forms appear. 4. Other anachronisms, such as allusions to painting, sophistical mannerisms, mention of the Parthians, the *Epores* in place of *Epws*. 5. The absence of individual traits.

These poems are the work of unknown authors whose dates range from the period of the Empire to late Byzantine times.

So pervasive has been the influence of the *Anakreontica* upon European literature since they were first printed (in 1554), that it is well nigh hopeless to substitute in the popular conception the more robust figure of the genuine poet for that of the graceful octogenarian who captivated the fancy of the seventeenth century.

The life of Anakreon, though full of vicissitudes like that of Archilochos and Alkaios, was narrow in its sympathies. A native of the city of Teos he followed his fellow citizens into exile when the Greeks were menaced by the Persian Harpagos in 545; and assisted in establishing the colony of Abdera in Thrace. Either in the conflicts prior to his migration or in connection



with the founding of his new home he seems to have lost his shield in battle. Of his further life we know nothing until he appears in Samos where Polykrates had established a court renowned for its oriental magnificence and luxury. After the murder of that despot Anakreon accepted an invitation of the art-loving Hipparchos, the son of the tyrant Peisistratos, to make Athens his home. Here he enjoyed the favour of the great, becoming the friend of Xanthippos, the father of Perikles, and of the rich Kritias, whose grandson of the same name one of the Thirty Tyrants called him (Frag 7)

συμποσίων ἐρέθισμα, γυναικῶν ὑπερόπτευμα,  
ἀδῶν ἀντίπαλον, φιλοβαρβιτον, ἥδυν, ἄλυτον.

At Athens Anakreon found Simonides and the dithyrambic poet Lasos. Upon the assassination of Hipparchos in 514 he may have quitted Athens, or he may have remained until the expulsion of Hippias in 510. The democratic Athens of Kleisthenes must have been uncongenial to a court poet; and we may well conclude from one of his epigrams (103) that he took refuge with the princely Aleuadai in Thessaly. He is reported to have died at the age of eighty-five, and, if born about 572, may have lived to witness the Ionic Revolt and the stirring events that followed in its train. Of these there is however no trace in his poems, and the tradition that he was in Teos in 495 is untrustworthy.

It is as difficult to disengage the man Anakreon from the court poet as it is to apportion his poems to the different periods of his life. Strabo says that his poetry was 'full of Polykrates,' and though the name of the tyrant, curiously enough, nowhere appears in the extant fragments, we shall not err in referring most of the songs to the period of his sojourn at the vicious Samian court, to the brilliancy of which he and Ibykos lent their muse. Personal independence Anakreon may have preserved in part with all his supple wordliness, but his art, while not utterly venal—οὐδ' ἀργυρῇ κώκοι' ἔλαμπε πειθῶ he says in Frag. 33—, seems to have been absorbed by his vocation as *elegantiae arbiter*. Even in those poems that bear a more pronounced mint-mark of individuality (xix., xx) we are uncertain whether he is not parading himself for court applause. His sportiveness and levity forbid an

immediate approach to his more intimate self. If life and art are one with him and there is no visible conflict between his ideal and his environment, still we cannot rid ourselves of the feeling that at times, with the subtle irony of the man of the world, the poet disengages himself from the theme in which he is apparently absorbed. His genius could bloom only in an atmosphere that admitted no other standard of proportion than the ephemeral delight consequent upon the adoration of the senses. Life was endurable to him as a poet only because of its amusements; its realities, its sorrows, which echo through the other Ionian poets, are unsung by him.

The five books into which the Alexandrians divided his poems, contained, besides the songs, iambs, and also elegies and epigrams, some of which have been preserved together with much that is fraudulent. As a writer of elegies Anakreon continued the Ionic tradition especially of Mimnermos, though the Kolophonian poet's conception of love is dissimilar; but it is more particularly in the iambs, and chiefly in combination with choriambics, that he shows himself the successor of Archilochos and Hipponax. The popular estimate of the poet as a bibulous and amorous greybeard ignores his marked capacity for satire, wherein he shows the native talent of the Ionian for ridicule and railery. The 'effeminate' Ionian had a sharp tongue. It is only when Anakreon gives expression to scorn or hate that he displays genuine feeling. The satire on Artemon deals with externals and not with character, but it is as effective a weapon as the more envenomed vituperation with which Archilochos assailed Lykambea.

It is as the singer of love and wine that Anakreon manifests his affinity to the Aiolians. Between him and Sappho the gulf is profound. Sensuous poetry to be great must be impassioned, and from Anakreon's poetry of the passions all genuine passion is absent. He is devoid of depth as he is devoid of vivid feeling. Instead of the soul-compelling worship of Aphrodite we have a conventionalized erotic that lacks relief and never loses its equanimity. At best Anakreon may be compared only with Alkaios in his lighter moods. He shows us only the curtain, Alkaios the stage. To the court poet

Eros is the supreme deity of the pantheon. It was Anakreon's task, following the example of Ibykos, to chant παιδικὸν ὕμνον, to sing of Smerdies of the lovely locks, of Kleubulos, and of the other dainty pages of Polykrates. 'These are our gods' (οὗτοι ἡμῶν θεοὶ εἰσιν) he answered, when asked why his songs were not consecrated to the gods. The only poem that has the faintest touch of religious spirit is that in honour of Artemis (Frag. i.).

But contrasts impair our appreciation of the peculiar excellence of Anakreon. Judging his art by what it is, not by what it is not, we must accord to him the distinction of having created the toying grace with which he treats his theme. He possesses a singular sweetness, urbanity, exquisite simplicity—in part the source of his popularity—and a delicate and airy touch. He has the gift of *bonhomie*, he smiles when he is provoked, he has the art of gracious confession when he recounts his repulse at the hands of some favourite of the court; though, it may be remarked, women scorn him only when he is old. The master of the revels, he is master of himself, and rarely descends to grossness. He could not well have retained his vigorous sensuousness till old age had his wine not been tempered with the water of σωφροσύνη. Nor does his verse show any trace of dithyrambic ecstasy, though an old writer says that it was composed under the constant inspiration of Dionysos. He has no love for Skythian orgies, strife, or tales of battles; he loves only good cheer graced by song and love. Within his narrow sphere of the enjoyment of the present, Anakreon moves with the security of the finished artist. Grace is his ideal (xvii.). Splendour and colour we may not demand from a poet whose virtues are simplicity and easy negligence (*non elaboratum ad pedem* says Horace). In imagery he is poor, but his few elaborate figures are carried out with tact and delicacy. The ancient rhetoricians classed him among the writers of the 'smooth' style (γλαφυρὰ σύνθεσις) and remark upon his ἀφαιρία. He unfolds his thought analytically, like an Ionian, and thus preserves, with a few exceptions, the natural order of the words. Akin to the simplicity of his thought are the light and lumpy measures he employs. Aiolic logaoedics, notably the glyconic, are preferred; but he is no slavish imitator of

the Aiolians, and he refrains from adopting the Alkaic or the Sapphic stanza. His choriambics are full of energy, and the trochaics move with exquisite lightness; his ionics, a measure to which he gave a secure place in literature, are preserved from monotony by the introduction of the 'broken' foot. The variety of his rhythms was reinforced by the numerous musical modes (Dorian, Lydian, and Phrygian) and by the variety of the instruments (especially the Aiolic barbiton) which he employed.

His dialect is the literary Ionic of his time tempered with an occasional Aiolic form indicative of his debt to his Lesbian models.

Anakreon's after-fame was secured at Athens by his popularity as a writer of songs which, above those of all other poets, were suited to grace the symposium. He found endless imitators in Greek including Theokritos, and the parallels in Horace show his hold upon the Latin poet. His image was stamped upon the coins of Teos, and his statue, together with that of Xanthippos, was seen by Pausanias on the Akropolis at Athens.

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**I.** Hephaist. 69 and schol. 221. A hymn, perhaps of the kletic class, formed the introduction to the ancient edition of Anakreon as it did to that of Alkaïos. The poem is incomplete.—**1.** *Ελαφηβόλε*: cf. Σ 19, *Hymn* 27. 2 *αἰδω* . . . *παρθένον αἰδοίην*, *Ελαφηβολον λοχέαιραν*, *Soph. Trach* 213, *Eur. I. A.* 1570 *παῖ Ζηνος, θηροκτόνε*, *Kallim. 3.* 17, *Hor.* 1. 12. 22 *sacris inimica virgo belluis*, 4. 6. 33 *Deliae tutela deae fugaces, lyncas et cernos cohibentis arcu*. Artemis destroys the savage inhabitants of the mountains, and protects the civilized dwellers in the city (l. 8).—**2.** *ξανθή*: blonde is the type of beauty in a brunette people. **3.** Cf. Φ 470 *πότνια θηρῶν*, [*Ἄρτεμις ἀγροτέρη*].—**4.** *Ληθαίου*: the diphthong is shortened before *ου*. The Lethaios was a tributary of the Maeander. On its bank, or near the river, was the city of Magnesia (cf. *πολις καλή, Ληθαίῳ κεκλ. μένη πεδίῳ* *Theogn.* 1216, by *Ἀνακρ.*?), where there was a temple of Artemis Leukophryene, which derived its name from Leukophrys, a city in the plain of the Maeander. This temple was famous for its exquisite proportions and in size was exceeded only by the temples at Ephesos and Didyma. *ἦ κου*: some adopt the v.l. *ἴκοι*, 'come and tarry by the eddies of the Lethaios,' and read *ἔ, καθ' ὅρα*. *κου* (*ποι*) is common in invocations.—**5.** *ἑσκατορῆς*: only here; cf. *ἑσκαταβαίνω* ω 222,



Stes. iii. 1, and *εἰσκαθαδυνω*.—7. *χαίρουσ'* is postponed so as to precede its explanation (*οὐ γάρ*). *ἀνημέρους*· *ἡμερος*, gentle by culture (*πραῶς* gentle by nature), is here opposed to *ἀγριος*. Uncivilized people are *ἀγριοι*, like the C'halybes, *Aisch. Prom.* 716. Artemis was called *Ἡμέρη*; see on *Bacch.* v. 39, 96.—8. *ποιμαίνεις* keeps the tone of v. 3. Cf. *ποιμην λαῶν* Δ 296, *ποιμαίνωνν ἱκέτην* *Aisch. Eum.* 91, *π. στρατὸν* *Eur. Frag.* 744; so *βουκολῶ*, *θεραπεύω*, *curo*, *foveo*.—Metre: glyconics, or glyconics followed by a pherecratic. There are two systems (3+5). The mode was probably Lydian, as the tone is supplicatory. Cf. iv., viii.

II. Dio Chrys. *Or.* 2. (t. 1. 36). A kletic hymn.—1. *δαμάλης* (only here): the 'subduer';—*δαμάζων* ἢ ἀγερωχος *Hesych.* Cf. xxv 4, *Soph. Antig.* 781 *Ἔρως ἀνίκατε*. *δαμαλίζω* *Pind. Pyth.* 5. 121, *Eur. Hippol.* 231. Some compare *δαμαλις*, *μῶσχος*, *πῶλος*, *iuvencula* and tr. 'youthful.' *Ἔρως*: to the genuine Anakreon Eros is a youth, not a child. The *ἔρωτες* of Pindar are impersonal, except in *Frag.* 122. 4, and only a few monuments of early art show the multiplication of the god. Anakreon's laudation of Eros is overlooked in *Plato Symp.* 177 Δ οὐ δεινὸν ἄλλοις μὲν τισι θεῶν ὕμνοις καὶ παιῶνας εἶναι πεποιημένους, τῷ δ' Ἔρωτι . . . μηδὲ ἓνα πῶποτε, cf. *Eur. Hippol.* 541.—2. The Nymphs are often associated with Dionysos, whom they reared. Cf. *Soph. O. T.* 1109 *Νυμφᾶν Ἑλικωνίδων*, αἷς πλεῖστα συμπαίξει. The first Maenads were the nymphs. Bacchos trained the Nymphs in song, *Hor.* 2. 19. 3; cf. skol. iv. *Βρομιαὶς Νύμφαις*. *κυανώπιδες*: cf. *Ibyk.* ii. 1.—3. Aphrodite in conjunction with Dionysos, *Roscher* 1. 1065; with the Loves, *Eur. Bacch.* 402.—4. *ὀρέων κορυφὰς* (mss.) would be a unique case in glyconics of the shift in position of the cyclic dactyl.—5. vv 1-6 recall the λέξις *εἰρομένη*. In 1-3 the order of substantives and adjectives is chiasitic. In *Frag.* i. too the arrangement is not simple. *γυννοῦμαι* suits a kletic hymn. Cf. *Archil.* 75 *κλῶθ', ἀναξ Ἥφαιστε, καὶ μοι σιμμάχος γυννομένω Ἰλαος γένεο*.—7. *ἡμῖν*: the plur. after the sing. *γυννοῦμαι*. cf. xvi 1. 4, xxiii 2. 4, xxiv. 1. 3. We might expect *έλθε μοι*. *κεχαρισμένης*: 'and may it find favour with thee,' by anticipation, with *εἰχλώης*, instead of *κεχαρισμένης*. δέ gives independence to the inf. (imper) which follows the imper. The inf. pres. in ll. 8 and 11 follows the aor. imper. The inf.=imper. often has a touch of solemnity. Cf. *Cauer* 487 B, 8. For the thought, cf. *Aristoph. Nubes* 274 *ἐπακούσατε δεξάμεναι θυσίαν καὶ τοῖς ἱεροῖσι χαρεῖσθαι*. 8 *ἐπακούειν*: especially of a god hearkening to the prayer of his worshipper; cf. *Aristoph. Eq.* 1080, *Aves* 205.—10. *σύμβουλος*: first here; note the play on

-βοῖλος.—11. Δένυσε or Δεο—if the contraction is later than Anakr. Ionic inser. have Κλεο- and Κλευ- and even φεδγω. Epigraphical monuments from Ionic territory show Δεανυς and Διένυσος; but in xxii. Anakr. has Διάνυσος Kretschmer (*Gesch. d. gr. Sprache* 225, 241) explains the eo-ω by referring the name to a Thracian source.—11. δέχισθαι: subject Kleubulos. The inf. cannot depend on σύμβουλος because of δέ. On the inf. see Goodwin *M. T.* 785—Metre: as i. Three systems (3+5+3) constitute, as it were, strophe, epode, and antistrophe. Note the basis — ~ in v. 3. The episynaloiphe in 4, 7, 10 indicates synaphea (contrast xxvii. 3).

III. Herod. *περί σχημάτων* 57 δ' quoted to show the repetition of the same word with different endings. Cf. Archil. 69 Anaphora also in xvi., xxi. ἐρέω: as xxx., Archil. 25. διοσκέω: Hesych. has διοσκεῖν διαβλέπειν σιωχῶς τὴν θρασὺν μεταβάλλοντα, oculis intentis aliquid inuestigare. From δι-οπ-σκέω?

IV. Athen. 13. 564 D 1 παρθένιον βλέπων: see on Ibyk. ii. 1. Eur. *Hippol.* 1006 has παρθενον ψυχὴν ἔχων. βλέπω first here, Hom. δέρκομαι.—2. δίζημαι. an Ionic word, cf. δίζησις. κοεῖς: perhaps connected etymologically with caveo. The same root in θυοσκόος, ἀμνοκῶν 'sheep minded' Aristoph. *Eq.* 264.—4. ἡνιοχεύεις: cf. δαιδὸς ἡνιοχος of Love, Hermesianax 64. With the gen. as Plato *Phaedr.* 246 B; with the accus. Hdt. 4. 193. Anakr. usually avoids metaphors but when he employs them is full of life (xix., xxvii.). The poem may refer to the Kleubulos of ii., iii.; cf. Max. Tyr. 8. 96 μεστὰ αὐτοῦ (Anakr.) τὰ ἄσματα τῆς Σμέρδος κόμης καὶ τῶν Κλεοβούλου ὀφθαλμῶν.

V. Schol. O 192, Eust. *Il.* 10.12. 1.—1. μεῖς <\*μῆς is also Aiolic. Ποσιδηίων: Ποσιδηιον B 506 and on Ionic inser.; Ποσιδηίων μὴν C. I. A. 1. 283. 17 where the absence of the article is to be noticed. Ἀττικοὶ τὸν περὶ χειμερίους τροπὰς μῆνα Ποσειδεῶνα καλοῦσιν. Attic -εών from -η(ι)ών. 2. ἔστηκεν adest; cf. ἔβδωμος ἔστήκει ('began') μεῖς T 117. The schol. has νεφέλη δ' ἔδωρ βαρὺ δ' ἄγριοι χειμῶνες κατὰγονσιν, Eust. νεφέλαι δ' ἔδωρ βαρύνονται, ἄγριοι δέ χ. παταγοῦσιν. Bergk col. j. νεφέλας δ' ἔδωρ, βαρύνει, Δία τ' ἄγριοι χ. κ., comparing Hor. *Epid.* 13. 1 et umbrae nivesque deducunt Iovem. 3. ἄγριοι: χειμᾶ ἄγρ. Eur. *Andr.* 745, ἀνέμοι ἄγρ. Aesch. *Prom.* 1048.—4. παταγέω here first of storm s; of clouds Aristoph. *Nubes* 378.

VI. Strabo 3. 151, Pliny *N. H.* 7. 164 Anacreon *ποστὰ Αττηνῶν τῶν Ταρτεσίων τοῖσι CL τριῖν ἀννῶν* etc. Hdt. 1. 163 (cf. 4. 152) says he lived not less than 120 years, during 80 of which he was king. His reign fell shortly before

Anakreon's time. On Tartessos, cf. Stes. i. It was called *εὐδαιμων*, *ὀλβια*. -1. *ἔγωγ'*: the iambic basis in the beginning of the strophe is defensible (Blass *κἀγώ*). 'Αμάλθειης as *Ληθαίου* i. 4. Amaltheia, according to one version of the story, was a goat that gave suck to the infant Zeus. From one of its horns flowed nectar, from the other ambrosia, according to Kallim. l. 49. Another legend told how Zeus broke off one horn and made it the *cornu copiae*. Cf. Roscher I 262. Like Archilochos (25), Anakreon scorned wealth. Stob. 113. 38 reports that the poet, on receiving a talent of gold from Polykrates, returned it with the remark *μισῶ δωρεὰν ἥτις ἀναγκάζει ἀγροπνεῖν*. Cf. Frag. 33 οὐδ' ἀργυρῇ κώκοι' ἐλαμπε πειθῶ. -3. *τε καί*: cf. xv. and *τρεῖς τε καὶ δέκα* Pind. Ol. 1. 79.

VII. Athen. 13. 599 c, citing Chamaileon, who in his book on Sappho reported that some believed this poem to have been addressed to her by Anakreon. Hermesianax maintained that Sappho and Anakreon lived at the same time; but this opinion and that reported by Chamaileon represent an attempt to bring two famous names into conjunction at the expense of chronology. Sappho's reply was supposed to be (the spurious) Frag. 26 *κείνον, ὃ χρυσόθρονε Μοῦσα, ἐνισπες | ὕμνον, ἐκ τῆς καλλιγυναικος ἐσθλᾶς | Τῆς χώρας ὃν δειδε τερπνῶς | πρέσβυς ἀγαυός*. Welcker thought the last strophe of vii. was spurious, though it is evidently the source of the story that Anakreon was in love with Sappho. Anakreon withholds the names of women in viii., xxvii., but he addresses a special poem to Kallikrite (118) and Eurypyle appears in xi. (see n.), Asteris in 72 b. The names of boys he does not attempt to conceal. -1. The 'purple ball' may be an apple, the token of love (see on Ibyk. l. 1), but is more probably to be taken literally. Cf. θ 373. Meleager in *Anth. Pal.* 5. 214 has *σφαιριστὰν τὸν Ἔρωτα* and in Apoll. Rhod. 3. 135 Aphrodite offers to Eros a *σφαῖρα εὐτρόχαλος* with which the infant Zeus had played. Eros is represented as a ball-player in Millingen *Uned. Mon.* xii. *δηῖτε*: of a renewed assault of love (Alkm. xiii. note). -2. Cf. *Ἔρως ὁ χρυσοκόμας* Eur. I. A. 548. -3. *νήνι* = *νεηνίδι*. *νή* was Samian for *νή*. *σάμβαλον* = *σάνδαλον* as in Eumelos. -7. For the omission of *ἐστι* cf. xiv., xvi. 6, xxv. 4. -8. *ἄλλην* = *πρὸς δ' ἄλλου τινὸς κόμην*.

VIII. Hephaist. 34. -1. *ἱπρίου*. Samos was as famous for its cakes as Banbury or Nuremberg. Hdt. 3. 48 tells of a Samian festival at which sweetmeats of sesame and honey were eaten. -2. *ἀβρῶς*: Stes. x. *ἐπέεσσιν*: *φύην ἐπέεσσα* of the *χέλος* of Hermes (*Hymn* 3. 31). -3. *ψάλλω*: of playing



with the fingers, after the Oriental fashion. The pectis was a Lydian instrument that was improved by Anakreon. The poet also used the magadis with 20 strings, the Lesbian harbiton, and the flute. κώμαζον 'serenade' as Alk. xxxiv.; here in the day-time. παῖδ' : diacresis as in παῖ Archil. 70. 1. For the elision of *iota* cf. E 5, K 277, II 385, Παλλὰδι Ἀθαναία ( — — — — — ), γυναικὶ ἐσθλῇν ( — — — — — ) on Attic inscr., κήρυκε ἀθανάτων Kaibel 772 (from Imbros). There are eight possible cases in Attic tragedy. Perhaps the usual method was to write the *iota* and pronounce it as *y*. Eust. on K 277 says the 'ancient' writing was ὄρνιθι Ὀδυσσεύς. In the inscriptions a verb twice omits its augment after παῖδι. Rossbach reads παρὰ παιδί, ἄβρῃ, Wilamowitz παρ' Ἰαμβρ. ἄβρῃ: ἄβρῃ παρθένος Hes. Frag. 242 Rz. — Metre: priapicum.

**IX.** Hephaist. 72. The leap from the Leukadian cliff was supposed to cure those afflicted with unrequited love or to effect a change in the sentiments of the loved one. Stesichoros sang of the leap of the maiden Kalyke, who was enamoured of Euatalos. The story of Sappho's suicide rests on the unproved assertion of her love for Phaon. By the time of Euripides the expression had grown into a proverb: *Kykl.* 166 ρίψας τ' ἐς ἄλμην λευκάδος πέτρας ἔπο. (cf. Ovid *Sappho Phaon* 171 *hanc legem locus ille tenet, pete protinus altam | Leucada, nec saxo desiluisse time*). The fall was occasionally broken by bladders attached to the person of the sufferer, and a boat was conveniently at hand. One unhappy lover is said to have tried the πετραῖον ἄλμα four times. Anakr. is here jesting or speaking of plunging into the waves of love. πολὺν κύμα: as πολὴς θαλάσσης Δ 248, *canos fluctus* Lucr. 2. 767, *canas Tethys* Catull. 66. 70. μέθων: cf. Ἐρωτα πίνων Anakr. 163, μεθύω τὸ φθῆμα πολὺν τὸν ἔρωτα πεπωκώς *Anth. Pal.* 5. 305, *longumque bibebat amorem* Verg. *Aen.* 1. 749. — Metre: a glyconic paeon and a sapphicum.

**X.** Athen. 4. 177 A. Cf. Pind. *Pyth.* 4. 295 θυμὸν ἐκδοῦσθαι πρὸς ἥβαν (as here, 'merriment of youth'), Ansch. *Pers.* 841 ψυχῇ δίδοντες ἡδονήν. ὑπ' αἰλῶν: ὑπό of musical accompaniment as in ὑπό φορμύγγων Hes. *Shield* 280, κώμαζον ὑπ' αἰλῶν . . . παίζοντες ὑπ' ὀρχηθῶν 281 282, ὑπό ἀμφοτέρων (lyre and flute) Pind. *Ol.* 7. 13, ὑπαὶ σάλπιγγος Soph. *El.* 711, δ.α λωτοῦ Λ. βυσσος | μετὰ τε . . . κιθάρας | αὐριγγων θ' ἔπο Eur. *I. A.* 1036, χάρας ὑπο *Phoin.* 824, ὑπό τυμπάνων *Bacch.* 156, ὑπό πηκτιδων Hdt. 1. 17, ἄδων π' αἰλητῆρος Archil. 123, cf. Theogn. 825. In the case of σὺν καλέμοιο βοᾷ Pind. *Nem.* 5. 38 the tones of the instrument accompany the words. The flutes known as ἡμίτοι were sometimes called παιδικαί and were used at

banquets. They were perhaps half as long as the *ὑπερτέλειαι* and formed the octave to those which were common in the choruses of men. See Howard *Harvard Studies* 4. 39. Von Jan suggests that they may have been called *ἡμικοποὶ* in contradistinction to the *μεσόκοποι* class.—Metre as ix.

**XI.** Athen 12. 533 E. Chamaeleon, quoting from Anakr. *ξανθῇ δ' Εὐρυπύλῃ μέλει ὁ περιφόρητος Ἀρτέμων*, reports that the nick name *περιφ.* owed its application to the fact that the luxurious Artemon was 'carried about' in a litter; for Anakr. says that he passed from poverty to affluence, *πρὶν μὲν κ.τ.λ.* The words *ξανθῇ* . . . *Ἀρτέμων* are from another poem (in iambic dimeters or tetrameters, cf. xxix.) in which the poet castigated the parvenu, who, according to tradition (*Anth. Pal.* 7. 27), was preferred to himself by Eurypyle. Anakr. may have alluded to Artemon's effeminate mode of locomotion, but there is nothing of the sort in Frag. xi. and we know of a *περιφ.* *Ἀρτέμων*, the engineer, who assisted Perikles in the siege of Samos and because of his lameness had to direct the operations from a chair (*Plut. Per.* 27). Probably Chamaeleon and Herakl. Pontikos (*Plat. L.*) misinterpreted *περιφ.*, which here means 'notorious'; at least it is as an adulterer that he is referred to by Aristoph. *Acharn.* 850 (cf. schol. and Miller *Melanges* 356). *ὁ περιπόνητος Ἀρ. Acharn.* 850 is a combination of Anakreon's *περι (φόρητος) and πονηρός* (l. 5). For rich upstarts cf. *Hor. Epod.* 4, *Juv.* 1. 27, 4. 24. Acro on *Carm.* 4. 9. 9 is probably referring to this poem, which he calls a *satyra*.

1. *πρὶν μὲν . . . νῦν δὲ* 10 (cf. *Theogn.* 57, *Plato epigr.* 15): the first member contains only participles. *βερβέριον* is either a shabby, rustic garment, perhaps so called from the *Berberii*, an Arkadian folk (it was the fashion to regard the Arkadians as rustic boors; cf. *Alk.* 38, 91), or a kind of headgear that was compressed and narrowed to a point (*καλ. ἐσφ.*). *καλύμματα*: *Hesych.* has *καλ' ἴτρα· κεφαλῆς καλύμματα*. If *βερβέριον* and *καλύμματα* refer to clothing, *ἐσφ.* denotes the pinched appearance of the man who is starved. Cf. *Aristoph. Pl.* 561 (*σφηκώδεις*) of the lean sons of Poverty, and contrast *Hor. Epod.* 4. 8 *his triumph vilnarum toga*. For the plural in apposition to the singular, which may be a bit of irony, cf. *Hes. Shield* 313 *τριπὸς, κλυτὰ ἔργα*, *Soph. Phil.* 35 *ἐκπώμα, τεχνήματα*. 2 In Persia, Babylonia, and Lydia men wore ear-rings (*Pliny N. H.* 11. 37. 50).—3. *Bergk* supplied *δέρμ' ἦει*.—4 At Athens the *ἀροπωλίδες* had a reputation for Billingsgate. Cf. *Aristoph. Ranae* 857 *λοιδορεῖσθαι δ' οὐ θέμις ἄνδρας ποιητὰς ὥσπερ ἀροπώλιδας*. *Hermippus* wrote a comedy

entitled *Ἀποπώλιδες*, which was aimed at Hyperbolos and his mother. **6** βλον: *de victu* (Hom. βίος) as in Hes. *W D* 232. See Verrail on Eur. *Med.* 194; cf. βλατον ἡδρον *Med.* 1107. — **7**. δουρί — κίφωνι; cf. Pollux 10. 177 σκεδός ὧ τὸν αὐχένα ἐνθέντα δεῖ μαστιγοῦσθαι τὸν περὶ τὴν ἀγορὰν κακοιργῶντα — **8**. Cf. θεραπεσμένῳ νότῳ Frag. 166, Hor. *Epid.* 4. 11 *pectus flagellis hic triumphatilibus*. — **9** ἐκτετιλμένος: the punishment of adulterers. — **10**. σατίνη seems to have been a war chariot (cf. *Hymn* 4. 13, Eur. *Hel.* 1311 with i). Some think it was a ἄρμαμαξα such as was used by Xerxes and the ambassadors to the Persians. Hesych. has σατῖναι (*sic*)· αἱ ἄμαξαι. Connect with σάσαι καθισαί. Πάφιοι καθέρματα — ἐρωτία are as old as Homer (*ἔρματα σ* 297). See *Dict. Antig.* s.v. *ιαντρίς*, where there is a fine example of the 'stringing together' of the various parts. Perhaps we should read κατέρματα. **11**. Κύκης a nick name, perhaps because she was a *φαρμακείτρια*. Cf. *κικειῶ ποτόν δηλητήριο* Hesych. σκιαδίσκην: sun-shades (*σκιάδεια*) Aristoph. *Eq.* 1348, *Aves* 1550, Ovid *Ars am.* 2. 209, *Fasti* 2. 311, Panofka pl. 19. 9. They were raised and lowered as now. On the frieze of the Parthenon Eros protects Aphrodite by a sun shade. A Persian satrap shades himself on the Nereid monument (Baumeister fig. 1233). Cf. the *θολία* Theokr. 15. 39 and see Becker's *Charichs* 125. Slaves often carried sun-shades and fans for effeminate men. — **12**. αὐτως: cf. αὐτως . . . ὥστε γυναῖκα X 125, αὐτως ὅπως περ Soph. *Aias* 1179. Here the adj. ἐμφ. takes the place of the adv. that usually follows αὐτως. See Battmann *Lexil* 1. 37, Jebb on Soph. *O. T.* 931. ἀβραῖς before γυναῖξιν would yield a catalectic dimeter (as the clausula); but it is better to follow Schoemann, since without some such addition as ἐμπεφής (cf. *sa.* xxxi.), we should have the unique construction of αὐτως *cum dat.* (— *instar cum gen.*). — Metre: a verse consisting of two choriamb, followed either by an iamb. dim. acatal. or a glyconic, is repeated, with an iamb. dim. acatal. as epode. Scheme *a a b*. The structure is not that of a real strophe. In v. 11 for the first — — — we find a diambus. Cf. xii. and such variations as appear in later tragedy, e.g. Soph. *Phil* 1138 = 1161, and in comedy Aristoph. *Lysistr.* 326 — 340. Some read πάλι δ. Wilamowitz *Ixyllos* 133 calls the metre of xi. ionic (anaklomenoi) tetrameter.

**XII** 1-2 Hephaist. 31, schol. Aristoph. *Aves* 1372; 34 Lucian *Herc Gall.* 8 in paraphrase. The poet having been scorned by a beautiful boy, flies aloft to Olympus to demand satisfaction of Eros, who refuses to listen to his aged petitioner. Other poems of the poet's old age are xvi., xxviii. Himer. *Or.* 14. 4 tells the story of the poet's threatening the Loves

that, unless they punished a youth who had scorned him, he would never again sing in their honour. 1 *πτερύγισσι*: the only case in Anakr. of the addition, after the Aiolic fashion, of *-ισσι* to a non sigmatic stem. *κούφαις* and *ἀηταις* are the only cases in Anakr. of *-αις*. Both occur at the verse-end (so with *ἀηταις* in epic). 2 *συνηβάν*: so in 44, skol. xvi., — *ἦβαν* in 18, skol. vi.—3. For the golden wings of Eros cf. Aristoph. *Aves* 698 *στύβων νῶτον πτερόγαιν χρυσαίν*.—The metre has been regarded either as choriambic or as ionic. If ionic, it shows the freer form that admits the choriambus. The resolved first foot, an innovation of Anakreon's, marks the fluttering agitation of the poet; v. 1 is put into the mouth of Kinesias in Aristoph. *Aves* 1372 to express the freedom of the later dithyramb. Rossbach regards — — — — as a diambus not as a choriambus; cf. xi. 11. Schmidt scans — — — — | — | — — — — — || — — — — — | — || — — — — ||. Cf. the ionics Soph. *O. T.* 486 (*πέτομαι δ' ἐλπίσιν αὐτ' ἐνθαδ' ὀρῶν οὐτ' ὀπίσω*) following the more agitated choriambics of 483 ff.

**XIII.** Attil. Fortun. 359. Whether Anakreon is to be included in the list of poets who threw away their shields on the battle-field (Archil. 3, Alk. 32, Hor. 2. 7. 9) cannot be determined from this fragment. Some would refer the event to a campaign against Harpagos. Frag. 29 has been referred, with slight probability, to the same disaster (*ἐγὼ δ' ἀπ' αὐτῆς φύγον ὥστε κόκκυξ*). It belongs rather to erotic contests. Frag. 31 *δακρύοεσσάν τ' ἐφίλησεν αἰχμάν*, 70 *ὀρσόλοπος μὲν Ἀρης φιλέει μεναιχμάν*, 72 *νῦν δ' ἀπὸ μὲν στέφανος πόλεος ἐβλῶλεν*, 85 *πάλαι κοτ' ἦσαν ἄλκιμοι Μιλήσιοι*, 91 *δ.α. δηῦτε Καρικιοεργέος | ὀχάνοιο χεῖρα τιθέμενοι*, 92 *ὁ μὲν θέλων μάχεσθαι, | πάρεστι γάρ, μαχέσθω*, seem to imply a warlike spirit on the part of the poet or a fondness for describing war.—Metre: two choriambus + a pherecratic.

**XIV.** Athen. 15. 671 x, 673 d. Frag. xxvi. and 16 are addressed to the Samian Megistes (a clip-name for *Μεγιστοκλῆς* or the like), who was beloved by the poet (*Anth. Pal.* 7. 25, 27, *Anth. Plan.* 4. 306) *ὦ*: *ille natius*; note the double article. For the order of words in v. 1, cf. Thuk. 1. 6 *αἱ πρεσβύτεροι . . . οὐ πολλὸς χρόνος ἐπειδὴ κ.τ.λ. ἐπεὶ τε*, as Hdt. 5. 18. *λύγγω*: the willow was used for chaplets by the Karians (*ἀρχαῖον Καρῶν στέφος*), who first settled Samos; and the custom was adopted by the Greeks of the island, who worshipped Dionysos as *Ἐλυγεύς*. On the omission of *ἐλπί*, cf. vii. 7.—Metre: ionic.

**XV.** Athen. 10. 430 n. On the mixture, cf. Alk. xx. With the numerals supply *κύαθαι ὕδατος*, and *κ. οἴνου*. The imper.



plur. in *-εσθω* is not otherwise attested in Ionic poetry, apart from *επέσθω* v.l. II I 170. We find *σωζεσθω* in Thasos, and similar forms appear in Korkyra, and possibly in Elis. The form appears to be an analogue of *διδασθω* < \**διδονσθω*. *ἀνα-* denotes distribution rather than repetition. Cf Timoth. ii. 3 and *ἀμείψας* Ω 529.—Metre: as xiv.

**XVI.** Stob. *Flor.* 118. 13. For the thought cf. Mimn. 15, Theogn. 768, inscr. of Asia Minor (B. C. H. 7. 277) *πρὸς ὀλίγον ἐστὶ τὸ ζῆν· τὸ τέλος ὁ χρόνος ἀπαιτεῖ*, Hor. 2. 14. 1 ff. *heu fugaces . . . | labuntur anni, nec rēctas moram | rursus et instanti senectae | adferet indomitaeque morti*. To the Greek poets old age is not "beautiful and free."—1. Cf. *πολιὸν τε κάρη πολιὸν τε γένειον* X 74, *πολιοκροτάφους γέροντας* Θ 518, *πολιοκρόταφον γῆρας* Bacch. 42 (B. 3), *ἀπὸ κροτάφων πελόμεσθα πάντες γηραλέοι* Theokr. 14. 68, *ταῖς ἰατρῇσιν κρατύνεισιν τεμπροτα κατὰ* Ovid *Metam.* 8. 568.—4. *ἀνασταλύξω*, only here, 'wont to bewail' (*ἀνα* is reinforced by *θαυά*). *σταλύξω* is connected with *σταλάω*, *-σσω* 'drop.' Hesych. explains *νεοσταλύνες* by *νεοδάκρυτοι*. The *ἀ-* of *ἀσταλύχω*—*κλαίω* is adherescent as in *ἀστράπτω*, *ἀσπαίρω*.—5. *μυχός*: of Hades Aisch. *Prom.* 433, Soph. *Aias* 571, Eur. *H. F.* 607, *Herakl.* 218.—6. *κάθοδος*—'descent' only here in early Greek. Cf. II. I 408 *ἀνδρὸς δὲ ψυχὴ πάλιν ελθεῖν οὔτε λειστή, οὔθ' ἐλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἔρκος ὁδόντων*, Hes. *Theogon.* 770, Aisch. *Perrh.* 688 *ἔστι δ' οὐκ εὐέξοδον, | ἄλλως τε πάντως χοὶ κατὰ χθονὸς θεοὶ λαβεῖν ἀμείνους εἰσιν ἢ μεθίεναι*, Theokr. 17. 120 *ἔθεν πάλιν οὔκέτι νόστοι*, Catull. 3. 11 *qui nunc it per iter tenebricosum | iluc, unde negant redire quemquam*, Verg *Aen.* 6. 126 *facilis decensus Averno; | noctes atque dies patet atri ianua Ditis; | sed revocare gradum superosque evadere ad auras, | hoc opus, hic labor est*, Hor. 1. 24. 15 18, 2. 3. 27, "The undiscover'd country from whose bourn no traveller returns." *μή* with *ἀναβῆναι*: there is no hyperbaton here; *verum et certum est me non redire*. *ἐτοῖμον*: for the (frequent) omission of *ἐστὶ* with this word cf. Solon 4. 7, Soph. *O. T.* 92, Eur. *Herakl.* 502, Demosth. 9. 4, Plato *Rep.* 277 κ.—Metre: each of the two systems consists of three ionic tetrameters (a dodecameter), in which the fifth dimeter is pure, the others anaklomenoi. Some write the lines as dimeters.

**XVII.** Max. Tyr. 24. 9. For the conjunction of *μέλας* and *λόγος*, cf. Alkm. vi.—Metre: anaklomenoi ionics. Note the absence of caesura as in xv.

**XVIII.** Schol. Ψ 88, citing the form *δοτράγαλοι* as having a higher Ionic flavour (*ἰωνικώτερον*). The masc. *δοτράγαλοι* of ear-rings in xi. 2. Apoll. Rhod. 3. 117 represents Eros and

Ganymede playing with ἀστράγαλοι of gold. Cf. Baumeister fig. 835. μανίαι, cf. μανίας τ' ἀλαλας τε Pind. Frag. 208. For the thought cf. Theogn. 1231 σχέτιλ' Ἔρως, μανίαι σ' ἐτιθηνήσαντο λαβοῦσαι, Pind. Nem. 11. 48 ἀπροσικτων δ' ἐρωτων (impersonal) δξυτεραι μανίαι. —Metre: two first glyconics (the first acatal., the second hypercatal.?) Hiller divided after εἰσιν.

**XIX.** Hephaist. 39. δηῶτε: cf. Alkm. xiii. The softer aspect of Eros (ii, vii., xi., etc.) here yields to the severer type of Alk. iii., Ibyk. ii., Sim. 43, which is foreign to the *Anakreoniteia*. Eros brandishes a whip (*Brit. Mus. C. p. 622*). Here he bathes the poet in the wintry mountain torrent, as the smith tempers his iron by plunging it into water. Cf. : 391 ὡς δ' ὅτ' ἀνὴρ χαλκεὺς πέλεκυν . . . εἰν ὕδατι ψυχρῷ βάπτῃ. (Galen *Meth. Med.* 10. 10, Lucr. 6. 968 etc. employ the comparison to show the invigorating effect upon the body.) The poem probably refers to Smerdies of the beautiful locks. The vigour of the comparison may indicate that the poet is not jesting, as in ix., but conceals with his fine amiability the sting of despised love. πελέκει· usually 'axe,' here 'hammer' χαράδρη: cf. Δ 452 ὡς δ' ὅτε χεῖμαρροι ποταμοὶ κατ' ὄρεσφι ῥέοντες ἐς μισγάγκειαν ξυβάλλετον δμβριμον ὕδωρ | κρουων ἐκ μεγάλων κοίλης ἐντοσθε χαράδρης. Note the artistic arrangement: μεγάλην—πελέκει, χειμεριή χαράδρη. Metre: brachycatalectic ionic tetram.

**XX.** Hephaist. 40. ἀπῶ: with tmesis as in Melissos 13 ἀπὸ γὰρ ἂν δλοῖτο τὸ ἕγις, cf. Anakr. xxiv. 6, 58. 72. 80.—Metre: anaklomenoi Ionics.

**XXI.** Athen. 9. 396 D; cf. Aelian *H. A.* 7. 39, schol. Pind. *Ol.* 3. 52. Imitated by Hor. 1. 23. 1 ff. *vitas inuleo me simulis, Chloe, quærenti pavidam montibus arvis matrem non sine vano aurarum et silvas metu.* Contrast Bacch. 13. 54 ἦοτε νεβρὸς ἀπενθής . . . σὺν ἀγχιδόμοις θρώσκουσ' ἀγανκλειταῖς ἑταιραῖς. —1. οἶά τε: see on Alkm. xi. 4. Anakr. uses ὥστε in xix, and 90. νεβρόν: cf. νεβρους νεηγενέας γαλαθηνούς δ 336. Anakr. rarely indulges in epic fullness of description. Another example is ἡδιμελές χαρῆσσα χελιδοῖ 67. On γαλαθηνός see Athen. 9. 396 C. —2. ὅστ' as Alkm. vii. 3. ὕλη: Bergk has ὕλης, but the older poets do not use the plur. (Crusius *de Babr. ætate* 177). κεροέσσης: the does of the poets have horns, though real does have none (Arist. *H. A.* 4. 11, Pollux 5. 76). Cf. Pind. *Ol.* 3. 29 χρυσοκέρων ἑλαφον θηλείαν, Sim. ix, Soph. Frag. 86. 2 κερούσσ' ἑλαφος, Eur. *H. F.* 375 τὰν χρυσοκάρανον δόρκα, Frag. 857 ἑλαφον κερούσσαν. As Fennell



remarks, the animal is male in art, female in literature. Zenodotos thought to obviate the difficulty by reading ἐροέσσης — 3 ὑπο does not connote intention as some think. ἀπο (in ἀπολειφθεῖς) connotes separation from an object with which there has been union (παρά of departure merely). Cf. Soph. *Trach.* 529 κάπο ματρὸς ἄφαρ βεβακεν, ὥστε πορτίς ἐρημα. — Metre: ionics (v. 1 pure, 2-3 anaklomenoi)

**XXII.** Athen. 15. 674 c. In Samos Dionysos was worshipped under the names Ἐλυγεύς, Γοργυνεύς, etc. — 1. σελίνων: crowns of celery were used to decorate the victors at the games (at the Nemea after the Persian wars, at the Isthmia until about the beginning of our era), and tombs, guests at banquets, children, etc. Cf. Theokr. 3. 23, Verg. *Ecl.* 6. 68, Hor. 1. 36. 16 (nivea arium), 2. 7. 24, 4. 11. 3 ἐπὶ ὄφρ. θεμ. of the less simple expression Pind. *Ol.* 3. 12 γλεφάρων ὑψοθεν ἀμφὶ κόμαισι βαλὴ κόσμον ἐλάϊας — 2. Cf. δαίτρα θαλείαν H 475, i.e. θαλλουσαν τοῖς ὄνειρασι. ὀρτή Ionic for ἐορτή; found in Hdt. (with ἄγω) and Herodas. — Metre: ionics.

**XXIII.** Athen. 11. 782 A. First water was put into the κύλαξ and then wine. Cf. Xenophan. 4 ο'δὲ κεν ἐν κύλικι πρότερον κεράσειέ τις οἶνον ἔγχεας, ἀλλ' ὕδωρ καὶ καθυπερβε μέθυ. See on Alk. xx. and cf. Hor. 2. 11. 18. 1. φέρε is the regular word; cf. Plato *Symp.* 213 E, Aristoph. *Acharn.* 1097, *Pl.* 644 and the use of *asser, inyer.* 3. ἐνευκον: note the shift of tense when the command is repeated. ὥς δὴ: in ὥς δὴ E 24, ἵνα δὴ Ψ 207, δὴ emphasizes the intention; and reinforces the anaphora here. It is also ironical after ὥς or ἵνα. The Ionian lyric poets prefer ὥς and ὅπως to other final particles. — 4. Eros as a boxer Soph. *Trach.* 442 Ἐρωτι μὲν νυν δστις ἀντανίσταται | πύκτης ἄπως εἰ χεῖρας, οὐ καλῶς φρονεῖ (a passage that agrees in meaning with the old reading ὥς μή). πυκτά-λιζω: -ιζω has here intensive force as in ἀρπαλίζω. -ιζω is also frequentative and diminutive. — Metre: anaklomenoi ionics

**XXIV.** Athen. 10. 427 A, 11. 475 c. Probably from the same poem as xxiii., which is the beginning of the ode. Like Xenophanes, though after a different fashion, Anakr. enjoins moderate drinking and would accompany it by songs to Dionysos. Cf. Frag 90 μῆδ' ὥστε κύμα πορτίον | λάλαξε, τῇ παλικρῶτῃ σὺν Γαστροδωρῇ καταχυδῆν πινοῦσα τὴν ἐπίστιον, 94 οὐ φιλεῶ, δε κρητῆρι παρὰ πλέψι οἰνοποταζῶν | νεῖκεα καὶ πόλεμον δακρυόεντα λεγεί, ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ' Ἀφροδῖτης | συμμίσγων ἐρατῆς μνήσκεται εὐφροσύνης. The ancient commentators on Hor. 1. 27. 1 say that the substance of the

Latin poem is taken from this ode. On the proportion of water and wine, see on Alk. ix.

1 *ἀγε* with imper Goodwin *M. T.* 251. In Homer *ἀγε δὴ* is rare (l. 407); more common are *ἀλλ' ἀγε δὴ* and *δεῦρ' ἀγε*.—2. The *κελέβη* (cf. xv., and 32 *τρικύβαν κελ.*) was made of wood and shaped like a *κίλξ* (schol. Theokr. 2. 2). It was of considerable size, as it held the watered wine for the company. The word may be connected with *κολοβός κυρίας*. The *κυβός* was often used for drawing off the mixture into the *κύλικες* and had a high handle (see *Dict. Antiq.* 1. 589). *ἀμυστιν*: cf. *Threicia amystile* Hor. 1. 36. 14; the adv. in *πιεῖν ἀμυστι* *Anakreon.* xii. 2. —3 *ἐγγέας* scil. *ἐν κελέβῃ*; the same (non-Attic) synizesis in Xenophon. 4. 2. *ἐγγέω* is 'pour out,' *ὑποχέω* 'pour' wine into a large vessel, *ἐπιχέω* 'mix water with wine.'—4. The common reading *ἀνυβρισι* produces hiatus. After *τί* hiatus is allowed only when a long vowel or a diphthong follows. This was denied by Porson on Eur. *Phoin.* 892, but cf. Aisch. *Sept.* 704, *Eum.* 902, *Soph. Phil.* 100 (*τί μ' ὀδν* Jebb), Eur. *Hek.* 820.—5. *δηῦτε*: unusual position, here between the parts of a verb separated by tmesis. Cf. 91 *διὰ δηῦτε . . . ὀχάνοιο χεῖρα τιθέμενοι*. In the melic poets *δηῦτε* is generally the second word in the sentence. *βασσαρήσω*: *βασσάρα* 'fox' is perhaps Libyan or possibly Thracian. In Lydia (Aisch. *Frag.* 59) and Thrace the dress of the Bacchanals was made of skin; represented on a Greek vase (*Dict. Antiq.* 1. 293). The Thracian Bacchanals were called *Βασσάραι* and *Βασσαρίδες* (*Frag.* 55). *Βασσαρεύς* (*Bassareus* Hor. 1. 18. 11) as Dionysos was represented in archaic art as an old man.—7. Lines 7-11 are probably from another poem. —8. Farnell quoted Ben Jonson: "So may there never quarrel | Have issue from the barrel." Cf. Hor. 1. 18. 7-13 *ac ne quis molici translat munera Liberi, | Centaurea monet cum Lapithis rixa super mero | debellata, monet Sithonis non levis Eubius, cum fas atque nefas exiguo fine libulum | discernunt avidi. Non ego te, candide Bassareu, | invitum quatiā, nec variis obrita frondibus | sub divum rapiam.*—9. The Skythians drank their wine *ἀκρατέστερον* or *ζωροτερον*, whence the saying *ἐπισκυθισον* = *ἐπίχεον* *Σκυθιστί* Hdt. 6. 84. Cf. Theogn. 829, Plato *Lairs* 637 E, Kallim. *Frag.* 109 *καὶ γὰρ δ' Ὀθηκίην μὲν ἀπέστρυγε χανδὸν ἀμυστιν | ζωροποτεῖν*, Aelian *V. H.* 2. 41, Hor. 1. 27. 1 ff. *natis in usum laetivae scyphis pugnare Thracum est; tollite barbarum | morem, rerecundumque Bacchum | sanguineis prohibete rixis. | . . . impium | lenite clamorem, sodales, | et cubito remanete presso.* *παρ' οἴνῳ* (*Soph. O. T.* 780) *in vino*; *παρ' οἴνῳ* *ad vinum*.—11. *ὑποπίνοντες*—*μετρίῳ ὑποπ.* Plato *Rep.*

372 D; ὑποπίνων πᾶν φροντιστικός Athen. 2. 40 σ; cf. Xen. *Kyrup.* 8. 4. 9. Often with playful htores ('take a drop too much') e.g. Aristoph. *Aves* 494; sometimes with ἐν μεσημβρίᾳ as Xen. *Hel.* 5. 4. 40. So *ne paulum subbibisset* Suet. Nero 20. ἐν of accompaniment as ἀπὼν ἐν αἰλοῖς Pind. *Ol.* 5. 19, κλέοντες ἐν ὕμνοις Eur. *Alk.* 447. After v. 11 Meineke would add κλείσωμεν Διόνυσον. We expect anaklomenoi, if the two poems are alike.

**XXV.** Clem. Alex. *Strom.* 6. 745. The authenticity of the fragment has been doubted because of its similarity to *Anakreon.* 53. Though the tone is akin to that of the imitations (note βρυντα μέτρας), Anakreon's Ἔρως is elsewhere, except in xviii. and xix., much the same as the god here described; cf. δαμάλης ii. 1. In a life stretching over so many years it is natural that the poet should have varied the treatment of his theme—1. ἄβρός is not specific to Ionic (Stes. x.).—2. μέλωμαι: *cum inf.* as Eur. *Heracl.* 96. On Love as the lord of gods and men cf. Hes. *Theogon.* 121, Soph. *Antig.* 767, *Trach.* 443, Eur. *Hippol.* 538, 1268, Frag. 269 ἀπάντων δαιμόνων ὑπέρτατος, 136 θεῶν τυραννε κἀνθρώπων, 431 Ἔρως γὰρ ἀνδρας οὐ μόνον ἐπέρχεται, | οἱ δ' αὖ γυναῖκας, ἀλλὰ καὶ θεῶν ἀνὰ ψυχὰς χαράσσει, Plato *Sympos.* § 6, Parmenides in Plut. 756 F πρωτίστον μὲν Ἔρωτα θεῶν μητίσασα πάντων.—Metre: anaklomenoi ionics.

**XXVI.** *El. Mag.* 2. 45. 2. χθονίους ῥυσμούς: 'hidden temper.' χθονία κεκρυμμένα, βαρεὰ, φοβερά Hesych. Not as Bergk: *calide celans iram*, but στεγνός καὶ κατηφής καὶ δόλιος (Miller *Melanthes* 418). For ῥυσμός—a favourite word with Ionians—cf. Archil. 66. 7 γέγνωσκε δ' ὅλος ῥυσμός ἀνθρώπου ἔχει, Theogn. 964 ὄργην καὶ ῥιθμόν καὶ τῆρόν. —4. ἀβακίζομενων: from ἀβακής—ἡσυχίος, πῶος. Cf. Sappho xxvii.—Metre: encomologium (daet. trip. + epitrite).

**XXVII.** Herakloid *Alleg. Homer.* 4 Cf. Theogn 257 ἵππος ἐγὼ καλὴ καὶ ἀεθλή, ἀλλὰ κακίστην | ἀνδρα φέρω, καὶ μοι τοῦτ' ἀνηρότατον | πολλάκι δ' ἡμέλλησα διαρρήξασα χαλινὸν | φειγέειν, ἀπώσαμένη τὸν κακὸν ἥνιοχον Theokt. 11. 19 E. ὦ λευκὰ λαλατεία, τί τὸν φιλέουσ' ἀποβαλλή; μόσχῳ γαιροτέρα, φιαριτέρα θυφακὸς μᾶς | φοιτῆς δ' αἰθ' οὕτως, ὅκα γλῆκίς ἵππος ἔχη με. | οἶχῃ δ' εἶδος τοῖσ', ὅκα γλῆκίς ἵππος ἀνὴρ με, φειγέει δ' ὥσπερ δις πολλὸν λεκὸν ἀθρήσασα. Hor. 1. 23. 1 (quoted on xxi.), 2. 5. 1 *nondum subacta ferre iugum valet | cervice, nondum munia compatis aequare etc.*, 3. 11. 9 *quae velut latis iugia trimis campis | luit exultim metuitque iugis, | nutriturum experta et adhuc protervo cruda marito.* In Frag. 96 Anakr. says οὐκέτι Θρηκίης (πώλου) ἐπιστρέφομαι.

**1** πῶλε· of a young girl Eur. *Hek.* 144; see on Alkm. iv. 47. A πῶλος is an ἐνηβωσα ἵππος Cauer 17. 15. Θρηάκη: Thracian horses were famous (K 436, Θρήκες ἵπποποιοί N 4, Ξ 227, φιλιπποί Eur. *Hek.* 428, εἰππων γένος 1089), as were those from Skythia (Strabo 7 4. 8). λοξόν Solon 34 λοξὸν ὀφθαλμοῖς ὁρῶσιν πάντες ὥστε δῆ.α, Theokr. 20. 13 ὀμμασι λοξὰ βλέπουσα (of scorn, as here), Plaut. *Mil. Glor.* 1217 *aspirato lumbis*. For the adv cf. παρθένιον βλέπων iv.—**2**. φεύγεις: cf. Theokr. 11. 30 γινώσκω, χαρίεσσα κόρα, τινος οὐνεκα φεύγεις εἰδέναι: cf. Soph. *Phil.* 960 δοκοῦντος οὐδὲν εἰδέναι κακόν.—**3**. The first τοι, with ἔσθι, —‘be sure,’ the second — σοι.—**4**. τέρματα δρόμου: as Soph. *El.* 686 (cf. Ψ 309, 462). They are the νύσσαι metae. —**5**. βοσκόμενος λειμῶνι φ 49 suggests that βόσκειαι λειμῶνας is not ‘graze on’ but ‘graze over,’ with accus. of the space traversed as with πλεῖν γ 71, στείχω Aisch. *Prom.* 708, Sept. 466, πηδάω Soph. *Aias* 30, Eur. *Bacch.* 307, διφρηλατέω Soph. *Aias* 845, ἀλάομαι O. K 1686, Eur. *Hcl.* 532, πλαναομαι ib 598, πορεύω Soph. *Phil.* 599, Eur. *Alk.* 442, τρέχω *Hcl.* 1118, θρώσκω *Bacch.* 873, φοιτάω Kallim. 3. 193. The construction is scarcely *exquisitus* (Hermann). So in English: “rove some wild and heathy scene” (Collins). For the thought cf. Hor. 2. 5. 5 *circa virentes est animus tuae campos iuvencae*. Plut. *Mor.* 13 E has οὕτω σκιρτῶσα νεότης πωλοδαμνείται. κοῦφα. the plur. adj. for the adv. as ἐψηλά νευόμενος Frag. 10, μακρὰ βιβάς H 213. Cf. *Bacch.* 13. 54 ἥτε νεβρός ἀπειθήτης | ἀνθεμμέντας ἐπ’ ὄχθους | κοῦφα . . . θρωσκοῦσ’. **6** Cf Ψ 115 σείρας ἐνπλέκοντι. The σείραι were light reins; σείραφοροι ἵπποι *funales equi*. ἐπεμβάτην· cf. ἵππων ἐπεμβάτας Eur. *Bacch.* 782, ἐπεμβαίνω I 582.—Metre: the oldest example of a trochaic strophe consisting of an acatal. and a catal. tetram. Each strophe begins a new thought. The lightness of the movement is heightened by the sparing use of — > (6 or 7 out of the 18 possible cases), and of these only one in the second colon of the verse. Schmidt *Metrik* p. 110, with the MSS., makes a four-line system of each set of two verses (not so in *Gr. Metrik* p. 400).

**XXVIII.** Hephaist. 21. εὐέθαρα (v.l. -ρε; cf on Arion 2) — Hom. ἡκομος; cf. καλλέκομοι κοῦραι Anacr. 69. The ms. κοῦρα and all other Doric forms in Anacr. are not to be defended, though sometimes said to add force and dignity — Metre: troch. tetram. Note the absence of caesura.

**XXIX.** Ammon. 37. On a womanish man. ἐγήμεν *uxorem duxit, ἐγήμενα nupsit, denupsit*. (cf. Eur. *Med.* 606, where Medea says bitterly to Jason: μὲν γαμοῦσα καὶ προδοῦσά σε; Antiph. Ἀσωτ. 1 ἐγήμετο of a man who married



a rich wife; Martial 8. 12. 2 *uxori nubere nolo meae*. Cf. Krug. 52. 11 l. Metre: iambic tetrameter (*Anacreonticus*), with the caesura in the middle. Alkm. 10 has the caesura in the middle of the fifth foot, as in the drama. Note — — in the first foot, the — being a monosyllable.

**XXX.** Hephaist. 17. Though cited under mention of the *Anakreontica* (cf 45. 9), the verses are Anakreon's. Cf. the remark of Aristippos, when taunted with yielding to love: *ἔχω Λαῖδα ἀλλ' οὐκ ἔχομαι*. Metre: iambic dimeter.

## LASOS

LASOS of Hermione, a composer of dithyrambs and hymns, lived in Athens at the time of Hippiarchos. He is said to have unmasked Onomakritos' forgeries in the oracles of Maseios, and to have been the first to institute dithyrambic contests. The latter statement is either incorrect or must be restricted to the introduction of such contests at Athens in 508. Lasos was a teacher of Pindar and a rival of Simonides. He was a ready wit and a coiner of wise sayings; and is even reported, though on no very credible evidence, to have written a book on the theory of music. As a musician he exercised profound influence on the development of the dithyramb by quickening the *tempo*, introducing colorature, and polyphony, which is to be understood in the sense that he made the lyre reproduce the manifold variations of the notes of the flute (see Graf *de vet. Graec. re musica* 2). It is due to Lasos that the dithyramb began to usurp a place of commanding importance in the lyric of the fifth century. No fragments of his dithyrambs have been preserved, and the *Κένταυροι* is attributed to him on doubtful evidence.

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Athen. 14. 624 E, cf. 10. 455 C: cited to show that the Hyperdorian mode was the same as the Aolian. This hymn to Demeter of Hermione was asigmatic, like the dithyramb *Κένταυροι*. Against the degradation of the dithyramb by such a *tour de force* Pindar protests in Frag. 79 A: *πρὶν μὲν εἴρπε σχοινοτένεια τ' αἰοῖδα διθυράμβων | καὶ τὸ σὺν κισσοῦ*

ἀνθρώποισιν ἀπὸ στομάτων 'formerly the dithyrambic song was prolix and *san* pronounced in false wise was heard from the lips of men' Of the sibilant *san* Hdt. 1. 139 says: τὰ ονόματα (of the Persians) τελειῶσι πάντα ἐς τὸν τὸ γράμμα, τὸ Δωριεὺς μὲν σὰν καλεοῦσι, Ἴωνες δὲ σίγμα. The sibilant *san* was written M, which was the form of the Phoenician *tsade*. Some think that *san* was pronounced like *sh*. The Greeks, who had a keen insight into the rationale of metrical effects, as a rule avoided sibilation. Dion. Hal. *de comp. verb.* 14 says ἄχαρι καὶ ἀηδὲς τὸ σ, καὶ εἰ πλεονάσειε, σφόδρα λυπεῖ, and reports that some of the ancients employed it rarely and cautiously: Perikles is said to have avoided its use. Lasos was the first to compose an ᾠδὴ δογμος, and later we hear of an asigmatic *Odyssey* (!) by Tryphiodoros and an asigmatic tragedy by Dionysios. In English we have Thelwall's *Song without a Sibilant*. Pindar, the pupil of Lasos, did not avoid sigmatism (*Ol.* 10. 71, *Pyth.* 2. 80, 3. 53, *Isthm.* 6. 74); cf. *Il.* I 323, *Sim.* 168, *Soph. O. T.* 425, Aristoph. *Vespae* 565, Eur. *Med.* 476, *Hippol.* 1167, Plato comicus 30 εὖ γέ σοι γένοιθ', ὅτι | ἔσωσας ἐκ τῶν σίγμα τῶν Εὐριπίδου. Euripides was outdone by Schiller: *Dass meines nächsten Schwanes erstes Ziel | Dem Herz sein sollte*. See Mommsen *Griech. Präp.* p. 668 ff.—1. Demeter, Kora, and Klymenos are associated in two inscr. from Hermione: *C. I. G.* 1197 'Α πόλις τῶν Ἑρμιονέων Νίκην Ἀνδρυνίδα Δαματρί Κλυμένῳ Κόρα, 1199 [Δάματ]ρι Κλυμένῳ Κόρα ἀνέθηκε. Demeter, Kora, and Pluto on an altar in Sparta, *Paus.* 3. 19. 4; in Messos *C. I. G.* 1464; cf. Philiskos in Hephaist. 31. Klymenos is an euphemistic epithet of Hades. Meliboia occurs nowhere else as a name of Kora though in Lakonia she was called Polyboia (and Phleia). Cf. *Μελίβοιος*, *Μελίππος*. Wide *Lakon. Kulte* 177 thinks Meliboia signifies the power that fills the earth with sweet nourishment. It is difficult to see the propriety of the name as applied to Persephone. But a Meliboia, daughter of Niobe, was renamed Chloris (cf. Demeter *χλοή*).—2. ἀναγνέων: from ἀγνέω - ἄγω, λαμβάνω in Lakonian (*Cauer* 32. 9) and Kretan. Homer has ἀγνέω as *Krates* 1. 8. Used as ἀνάγω in *παιᾶνα ἀνάγετε* 'lift up a paian' *Soph. Trach.* 210, ἀνάγετε κωκυτῶν *Eur. Phoin.* 1350; cf. *Pind. Isthm.* 6. 62 and on *Bacch.* in. 10. Casaubon's ἀνάγων is adopted by Kaibel.—3. βαρὶβρομον seems a strange epithet for the Aolian mode. But Herakl. Pont. (*apud Athen. ll.* D) speaks of its inflated, pretentious and pompous character. *βαριβ.* of the flute *Eur. Hel* 1351, of the drum *Bacch.* 156.—Metre: dact.-epitrite probably.



## TELESILLA.

TELESILLA, an aristocrat of Argos, composed hymns for choruses of girls in honour of Artemis and Apollo. In the latter she sang of the daughters of Niobe. Tradition made her the foretype of the Maid of Orleans and decked her defence of her native city with the colours of romance. Though Hdt. 3. 76 83 does not refer explicitly to her participation in the expulsion of Kleomenes, who slew six thousand of the Argives, later writers accept the story without scruple. Her native city honoured her with a statue representing her with a helmet in her hand, and with her poems at her feet. Her example is said to have led to the worship of Ares by the Argive women. She is reported to have been directed to cultivate poetry by the Delphic oracle.

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Hephaist. 35, cf. 15. Probably from a hymn composed for a chorus of maidens. The river-god Alphéios, enamoured of Artemis, the tutelary divinity of springs and rivers (Ποταμία), pursued her, according to one legend, as far as Ortygia, where the stream reappeared in the fountain Arethusa. Cf. Pind. Nem. 1. 1 ἄμπνευμα σεμνὸν Ἀλφειοῦ . . . Ὀρτυγία, δέμνιον Ἀρτέμιδος. The legend is native to Elis where there was a spring Arethusa, and where Artemis was worshipped as Ἀλφειαία. From Elis the cult was transferred to Sicily.—Metre: Hephaist. found here ionics a maiore; rather pherecratics with anacrusis.

## SIMONIDES.

With Simonides the age of individualism in lyric poetry has passed. The various forms of choral song that had been enriched by the successive improvements of two centuries now converge, and reach in Simonides a perfection that is all but final. The genius of the poet of Keos consists in large measure not so much in an originality that creates new forms, as in a composite quality, in a sympathy with the forms of lyric employed by his

predecessors, and in a power of "running into one soul," as Browning says, the poets of the past. Apart from the monodic song of the Aiolians and iambic verse, neither of which he attempted, there is no species of lyric that was not mastered by Simonides; and to Pindar, his junior by a generation, who wisely refrained from vying with him in the elegy and epigram, he is inferior only in the triumphal ode, a form of choral song which he was almost the first to cultivate.

Before the time of Simonides a national Hellenic lyric was impossible because there had existed no check to the decentralizing forces of Greek life. This check was furnished by the renewal in the sixth century of the national games and by the Persian wars.

The long life of Simonides (556-467) was contemporaneous with great events. Born in the age of the tyrants, he witnessed the overthrow of the Peisistratidai, the Ionic Revolt, and the two Persian invasions. The Athens of his youth, though the 'capital' to a provincial Keian, was a comparatively unimportant place; at his death it was already claiming the hegemony of Greece. Simonides' birth fell in the time of Thespis; before his death, Sophokles may have given tragedy its final form by introducing the third actor.

Simonides was a native of Iulis in Keos. The worship of Dionysos in his native island, and his office as trainer of the choruses of Apollo, may have impelled him to choral poetry, while his birthright as an Ionian was the elegy. At Athens, whither he was called by Hipparchos at a time when the dithyramb was rising in importance, he met with Lasos and Anakreon, and formed one of the ornaments of the brilliant court of the tyrant. After the fall of the Peisistratidai he lived with the Skopadai at Krannon and the Aleuadai at Larissa, the lordly Thessalian magnates whose lives were not free from reproach, and whose ignorance of the fine art of living was ill concealed by the veneer of fictitious appreciation of the arts. When these princes took sides with the Persians, the poet returned to Athens, now the home of democracy. Here his successful competition with Aischylos in an elegy celebrating the battle of Marathon may have inspired him to become the eulogist of the war of freedom; and

for years be commemorated the individual heroes and the states which had borne a conspicuous part at Artemision, Salamis, and Plataia. When over eighty years of age he visited Hieron at Syracuse, whose court was rendered illustrious by the presence of Epicharmos, Aischylos, Pindar, and his own nephew, Bacchylides; and here he seems to have died at the age of eighty-nine.

Like Sophokles, who died a nonagenarian, Simonides preserved his intellectual vitality to the end. He seems to have been famous as early as 523, and much of his finest work—the elegies in honour of the victories over the Persians—was done when he was over seventy. When he was eighty (in 477) he could record his fifty-sixth victory won with a chorus in the public festivals (epigr. 145). He was distinguished for his versatility and practical wisdom. Better than Stesichoros or Anakreon, Simonides illustrates the transference to the lyric poet of the participation in affairs which often signalized the career of the minstrels of the heroic age and their successors the rhapsodes. Another testimony to the versatility of Simonides is the tradition that he invented a system of mnemonics and added to the alphabet the letters  $\eta$ ,  $\omega$ ,  $\xi$  and  $\psi$ —a tradition that may point to the first acquaintance on the part of the Athenians, at least in literary writing, with the Ionic characters  $\eta$ ,  $\Omega$ ,  $\Xi$ ,  $\Psi$  which were foreign to their epichoric alphabet.

Apart from the epigrams and elegies, which fall outside the province of this volume—though he was the first choral poet who attempted these forms of composition—, Simonides wrote hymns (to Zeus Olympios, Poseidon), which took the form of prayers rather than the long epic-lyrics of Stesichoros, paeans (to Pythian Apollo), dithyrambs (*Europa*, *Memnon*, subjects that are remote from the cult of Dionysos), partheneia, hyporchemes, in which the words were so aptly chosen as to reproduce the movement of the dance, prosodia, enkomia, epimikia, and dirges. His strength lay less on the religious than on the human side. Though the gods are regarded by him as the sole possessors of perfect excellence and the source of all virtue, he brings to their service neither fervid devotion nor genuine enthusiasm. His faith has a touch of scepticism. He is above all an artist and remains untouched

by that wave of theological speculation by which Pindar was deeply influenced.

Most of the secular melic fragments that admit of classification deal with the praise of contemporaries. We have already seen that Stesichoros had made the heroes, not the gods, the subject of his hymns. Simonides advances a step further, and, aided by the precedent of Ibykos, secularizes the choral lyric by his commemoration of contemporaries. The *enkômion* is professedly human and eulogistic whether it has for its subject men made famous by Olympian victories or illustrious for their princely station. In life their fame is celebrated by the *epinikion*, and the *threnos* offers consolation at their death. Both are virtually species of the *enkômion*, which name also remains as a general term for eulogy. In either case it is an individual and a contemporary whose fame is sung—a fact of profound significance in the history of lyric poetry—and the patron of the poet is no longer of necessity either a state or a city.

It is by his *epinikia* and *threnoi* that Simonides achieved his greatest distinction as a choral poet; and it is mainly from these two classes that we have our chief fragments. Simonides set the type for the triumphal ode of Pindar. For nearly two centuries Archilochos' "Hail to the Chief" had sufficed to celebrate the athlete's success; but in the latter part of the sixth century there was need of ampler praise. Simonides made the myth the central theme of the *epinikion* and thus linked the heroic past with the glory of the present. In the absence of any complete ode we cannot indeed contrast his art with that of Pindar, but indications point both to a disinclination on the part of the poet to disturb the accredited myths and to a tendency to emphasize the details of the contest, upon which Pindar laid no stress. He even plays upon the name of the defeated contestant: 'Not unfittingly did the ram (*ὁ Κριός*) get himself shorn when he came to the glorious precinct of Zeus (Olympia) that is adorned with trees' (Frag. 13).

In the *threnodies*, which in their choral form appear for the first time in literature in connection with the name of Simonides, the poet reached the summit of his excellence. Here he showed himself a master of tender-

ness, delicacy, and of a genuineness of feeling whose sympathy brings consolation. Pindar's sublimity unfolds the glories of the other world, Simonides touches the heart and opens the source of tears. The objective myth is here the anodyne; and the afflicted parent finds his present grief assuaged by the story of the sufferings of some hero or heroine of his faith. The quality of Simonides is womanly in the warmth and immediateness of his sympathy. He loved pathetic scenes. In a poem now lost he depicted the shade of Achilles appearing over his grave before the departure of the Achaïans and calling upon them to make sacrifice of Polyxena.

Simonides had a rich experience of affairs. If he understood the art of flattery, he did not forget how to speak the truth. His diplomacy reconciled Hieron with Theron. He was the friend of republicans as well as of tyrants, and he had the large indulgence towards varied types of character that marks the man of the world. He shows the suppleness, the mobility of the Ionian, the Ionian's indifference to questions of deep moral weight. His theory of life—*περί μηδενὸς σπουδάζειν*—is Anakreontic, but it is deepened by contact with great themes. Simonides looks at life as a worldly philosopher whose standard is external success. With easy indifference he proclaims the murder of his former patron Hipparchos as a 'great light unto the Athenians' and toys with his theme when he praises Skopas. He is a master of the art of silence when the whole truth stings; he has the adroitness and sinuosity of the sophist. That he lacked absolute moral sincerity cannot be denied, but apart from the enkomion on Skopas, we know of no concrete case of mercenary homage that distorts the truth; and even here the story that the tyrant referred him to the Dioskuroi for the rest of his pay is proof that the poet did not Thessalize his muse. For his love of gain he was pilloried by Xenophanes; and Pindar scornfully hints at his 'songs with silver brow,' though Pindar got his bread after much the same fashion. Simonides may have been fond of money like many artists, such as Rachel; but the condition of his art as a national singer gave him the same right to live as the Arginetan or Sikyonian who fashioned the statues of the victors at the national games, whose



strength and skill formed the theme of the poet. Ibykos and Anacreon (who scorned money) may have depended on the unsought bounty of their patrons, while the evil eminence of Simonides as the first poet to make the muse a hireling (Pind. *Isthm.* 2-6) may have been the result of his demanding a fixed sum for his poetry—surely as honourable a means of preserving his independence as the method adopted by his predecessors.

The choral ode which is never hostile to the admission of moral precepts, has, in the case of Simonides, been invaded to a marked degree by the reflective tone native to the elegy and best exemplified in Minnemos, Solon, and Theognis. The life of the poet was contemporaneous with many contrasts that were the result of destiny, and his verse is full of the instability of human fortune and the sorrows of existence; death mars the felicity of the demi-gods. His apophthegms on the philosophy of life classed him with the Seven Sages. He loves the pregnant utterance that compresses into a word the experience of the race. He had the wit of Talleyrand and part of his physical imperfections. When asked how many years he counted, he replied 'many, but still too few.' Other *bon-mots* have been handed down: 'discord and strife are as necessary to the state as its crest to the tufted lark'; 'speech is the mirror of things', 'a thousand years are an indeterminate point' (between the past and the future).

Simonides has the love of the analytic thinker for fine distinctions (Prodikos too was a Keian), and his acuteness makes him combative. With his fellow poets he seems to have waged war and in turn to have provoked the enmity of Pindar, whose intemperate hostility vented itself in the refusal to accord to him the possession of native ability.

*καὶ πτωχὸς πτωχῷ φθονέει καὶ δαίδος δαίδῳ.*

He is the first poet who is a critic, for he is conscious of the purpose and effect of his art, he theorizes about poetry as the Ionic philosopher theorizes about nature: 'Poetry is speaking painting, painting is silent poetry'—the dazzling antithesis of the 'Greek Voltaire' that forms the text of the Laokoon.



Simonides' style mirrors the man. Smooth and polished, it never exceeds the bounds of propriety and proportion. He does not strain after effect, but preserves his logical faculty, his persuasiveness, sweetness, and grace. If he usually displays but little nervous force or passion, and his notes are not full of solemn melody, he has no struggle with himself, his clearness is that of crystal, and he has a noble brevity that disdains all meretricious ornament. 'A master in style is judged by what he leaves unsaid': with a few simple and natural words Simonides makes us see what he tells us; he illuminates a single great thought from many sides, and dwells with a deft touch on the details which he does not allow to oppress us, and outranks all his clan as the painter of the conflicts of the soul. The greatest ancient critic of style says that he was unsurpassed for the lucidity of his imagery (*Longinus de subl.* 15. 7). For form he has a marvellous talent—the very words dance in the hyporchemes —, and the form corresponds everywhere to the thought.

It is not surprising that Simonides should have preferred to the stately dactylo-epitrite the more facile logaoedics. These he varies as his subject varies, but he works out new forms that are different from those employed by the Aioliens and Anakreon. He also employs cretics. With him the kithara and flute are no longer rivals; he adopts the triad in stropic composition, and of the modes prefers the Dorian, though he uses also the Lydian, Aiolian, and Phrygian. His choral songs are a mixture of Doric and epic, with a slight tincture of Aiolism. Archaic words and forms find no place in a vocabulary that is not wide and holds close to the common speech.

Though an Ionian, Simonides was all but an Athenian because of his intellectual keenness, his sense of symmetry, and the elegance and purity of his diction. It is no injustice therefore that the Athenians regarded him as one of themselves. His songs were in everybody's mouth. Plato quotes him often and compares him with Homer and Hesiod, Xenophon's *Hieron* introduces the poet discussing tyranny with that prince. Bacchylides followed in his path and Horace translated and imitated him. Apart from Sappho, we have lost nothing more worthy of

preservation in the whole range of Greek song than his lyrics. An unequal chance has given us almost complete the triumphal odes of Pindar, many of which we would gladly exchange for one "tender-hearted scroll of pure Simonidea."

I. Diodor. 11. 11 (Arsen. *Viol.* 342): Σιμωνιδης . . . δξιον τῆς ἀρετῆς αὐτῶν ποιήσας ἐγκώμιον κ.τ.λ. Bergk, Flach and others refer the fragment to the poem 'On the Sea fight at Artemision,' a view that is correct only if the extant lines formed an episode in a lyric on Artemision. In the fragment itself there is however nothing to show that it is not the heroes of Thermopylai who are alone celebrated here as in the famous epigrams (91 and 92):

Μυριάδων ποτὲ τῇδε τριακοσίαις ἐμάχοντο  
ἐκ Πελοποννήσου χιλιάδες τέτορες.

Ὡ ξείν', ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε  
κείμεθα, τοῖς κείνων ρήμασι πειθόμενοι.

Diodor. probably used ἐγκώμιον in an untechnical sense, and in like manner it is used of an epinikion in Athen. 13. 573 F; otherwise we must suppose that enkomia, though generally of a private nature and more akin to the skolia, were also sung at public festivals. Bernhardt in fact regarded the poem as a skolion.—2. 'Glorious their fortune, fair their fate.' τύχα (*fortis*) is the opportunity for winning κλέος offered them at Thermopylai. Cf Lykurg. *Leokr.* 108 Λακεδαιμόνιοι δ' ἐν Θερμοπ. παραταξάμενοι ταῖς μὲν τύχαις . . . ἐχρήσαντο κ.τ.λ., Thuk. 2. 44. 1 τὸ δ' εὐτυχές, οἱ ἂν τῆς ε'πρεπεστάτης λάχωσιν. ὥσπερ οἶδε μὲν νῦν, τελευτῆς κ.τ.λ. πότμος (*sors*)· cf. θάνατον καὶ πότμον ἐπίσκη T 337.—3. βωμός migt. be the altar of their cult as Heroes, with whom Leonidas was associated in the Spartan ritual. But it is better taken in a general sense (sacred and worthy of reverence). Aisch. *Chorēph.* 106 αἰδομένη σοι βωμὸν ὡς τύμβον πατρός recalls the expression here. The distinction between σακός (l. 6) as applied to a hero, ναός to a god, does not hold in early literature. πρό γόνων: πρό-ἀντι; others deserve our tears, these our remembrance; others our commiseration, these our praise. Here, as in ii., Sim. looks sharply after the meaning of words. γόνος is lamentation accompanied by tears and sobs, οἶκτος (*misericordia*) expresses itself generally in words of sympathy. (ἔλεος is pity that dwells in the heart.) With the sentiment cf. Thuk. 2. 43, Hyperides 129 οὐ γὰρ θρήνων δξια πεπόνθασιν, ἀλλ' ἐπαίων μεγάλων πεποιήκασιν, Plut. *Consol.* 114 D οἶδεις γὰρ ἀγαθὰ δξιος

θρήνων, ἀλλ' ὕμνων καὶ ἐπαίνων, οὐδὲ πένθους, ἀλλὰ μνήμης  
 εὐκλεοῦς, οὐδὲ δακρύων ἐπωδύνων, ἀλλ' ἐτείων ἀπαρχῶν. Though  
 the ancient Greeks gave away to tears more readily than men  
 of modern times, they controlled their feelings when tears  
 were unseemly.—4 ἐντάφιον: *scil.* εἶμα; cf. Isokr. 6. 44  
 καλὸν ἐντάφιον ἢ τυραννίαν. τοιοῦτον: as often in tragedy.  
 Pindar's description, *Pyth.* 6. 10 ff., of the indestructible  
 treasure-house of hymns for the victor excels in its imagina-  
 tive quality and in its opulent fancy. The noble simplicity  
 of Sim. is attained by the emphasis laid on the moral idea.  
 Dante's lines on Vergil recall the severer style of Simonides:  
*di cui la fama ancor nel mondo dura | e durerà quanto il mondo*  
*longitana.*—5. Cf. Pind. *Isthm.* 5. 56 οὔτοι τετυφλωταὶ μακρὸς |  
 μόχθος ἀνδρῶν, another figure in *Ol.* 6. 97 μὴ θραύσαι χρόνος  
 ὄλβον ἐφέρπων, Hor. 3. 30. 3 (*monumentum*) quod non . . . possit  
*diruere aut innumerabilis | annorum series et fuga temporum.*  
 Cf. Pind. xxiv. πανδαράτωρ: of sleep *Ω* 5, π. χρόνος Bacch.  
 v 82. Contrast Soph. Frag. 868 χρόνος δ' ἀμαυροῖ πάντα.—  
 6 'This sepulchre of valiant men has received the fair fame  
 of Hellas to dwell therein.' Cf. Thuk. 2. 43. 2 τὸν τάφον . . .  
 οἷα ἐν ᾧ κεύνται μᾶλλον, ἀλλ' ἐν ᾧ ἡ δόξα αὐτῶν . . . καταλείπεται.  
 οἰκέταν: 'as its habitant'; predicate to εἶδος. *Nomina*  
*agentis* ending in -της, -τηρ, -τωρ are often treated as fem. adj.;  
 so σωτήρ Aisch. *Agam.* 664, Soph. *O. T.* 81, *Phil.* 1471, Eur.  
*Med.* 360, *El.* 993, θέλκτωρ Aisch. *Suppl.* 1040, πρακτωρ  
*Agam.* 111, λωβητήρ Soph. *Antig.* 1074, καρανιστήρ Aisch.  
*Eum.* 186, ἰστωρ Soph. *El.* 850, Eur. *I. T.* 1431. So δασπλής  
 Sim. xiv. Cf. the feminine use of Ἑλλην, φονεύς etc. Lucan  
*Phars.* 9. 720 has *natrrix molator aquae*.—7 Leonidas, who  
 was interred where he fell with the rest of his band, is a  
 σύνδικος. Cf. Pind. *Ol.* 9. 98 σύνδικος δ' αὐτῷ Ἰολάου | τιμῆος  
 . . . ἀγλαΐαισιν and 13. 108 μαρτυρήσει Δυκαίου βωμός ἀναξ. Of  
 Leonidas, Sim. wrote in epigr. 95 εὐκλέας αἶα κεκευθε, Λεωνίδα,  
 αἰ μετὰ σείο τῇδ' ἔθανον, Σπάρτης εὐρυχόροι βασιλεῦ κ.τ.λ. Diodor  
 omits καί.—8. κόσμον: cf. Timoth. iii.—Metre: logaedic.  
 Reading *Θερμοπιλαίαι* in 1, omitting δ in 8, and changing to  
*κλέας τε* in 9, Bergk made 1-5 the end of the strophe, 6-9 the  
 beginning of the antistr. The logaedics are simple in  
 structure and recall those of Alkman (cf. xxi. 1. 3) and  
 Ibykos.

II. Plato *Protag.* 339 ff. Protagoras proposes to transfer  
 the question under discussion to the domain of poetry, though  
 the matter of inquiry (*ἀρετή*) is to remain the same. He is  
 led to this by reason of his belief that skill in poetry con-  
 stitutes the chief part of education. He begins by quoting  
 ll. 1-2 (339 b) from the poem to *Isokras*, the meaning of which

two verses is, he declares, identical with the sentiment expressed by Pittakos further on in the poem: οὐδὲ μοι . . . ἐμμεναι (339 c), and maintains that the poet contradicts himself. Sokrates avails himself of the help of Prodikos, the synonymist, and removes the contradiction by calling attention to the difference between γενέσθαι in Sim. and ἐμμεναι in Pittakos. To this Protagoras replies that Sokr. is only making matters worse, for he imputes to Sim. the opinion that virtue is easy of acquisition, whereas everybody knows the contrary to be true. To answer this, Sokr. playfully suggests that χαλεπὸν does not mean 'hard,' but 'evil' (κακόν); an interpretation that is, however, immediately abandoned because θεὸς . . . γέρας (341 E). Sokr. thereupon undertakes to show what he conceives to be the real meaning of the poet and to set forth his own opinion of the poem, viz.: the saying of Pittakos, which had been approved by wise men, was attacked by Sim. in the hope of winning great fame if he could overthrow so doughty an antagonist as the Lesbian sage. This is clear, Sokr. argues, because the μέν of Sim. is directed against the truth of Pittakos' saw, and the poet means 'the truly hard thing is to become good,' with a designed trajection of the word ἀλαθέως. It is impossible for a man who has become good to remain in a good condition and be good, for θεὸς ἂν μόνος ταῦτο ἔχοι τὸ γέρας, ἄνδρα δ' οὐκ ἔστι . . . καθέλῃ (344 c). It is possible to become good, but it is impossible to be good: πράξας μὲν γάρ . . . κακὸς δ' εἰ κακῶς (344 E). The trend of the poem is that a man cannot be permanently good, though he may become good and also become bad: ἐπὶ πλείστον δὲ καὶ ἄριστοι εἰσιν οὓς ἂν οἱ θεοὶ φιλῶσι (345 c). That all this relates to Pittakos is proved in still greater degree by the sequel: τὰννεκεν . . . χθονός (345 c). And with the same intent: πάντας . . . μάχονται (345 D). Sim. also says to Pittakos: ἐγὼ, ὦ Π., οἷ δὲ ταῦτά σε πείρω ὅτι εἰμι φιλοσογός ἐπεὶ ἐμοίγε . . . γενέθλα (346 c), implying that, if any one delights in censure, he may satisfy his desire by censuring these men. Then follows πάντα . . . μέμικται (346 c). It should be noticed that the last two quotations are given no particular setting in the poem.

The restoration of the order of the parts is the more difficult because the words of Sim. are so interwoven with those of Plato that it is impossible in all cases to mark off the original from the commentary. It will also be remembered that, despite the statement of Sokr., it is in reality alien to his main purpose to set forth the actual thought of the poet. His chief aim is, while adopting the attitude of the sophists, to criticize their manner and opinions.



The arrangements adopted by various scholars from Heyne and Schleiermacher to the present time may be roughly divided into two classes, those that keep, and those that rearrange, the Platonic order.

I. Those that keep the Platonic order consider the poem to be monostrophic. So Hart e.g., Bonghi (*Dialoghi di Platone tradotti*), Aars (*Das Gedicht des Simon.*), Schwark (*Das Simonideische Gedicht*), Ramon (= *Plat. Protag. expl.*), Hiner, Sitzer (in Bursian's *Jahrbuch*, 1893, p. 225), Michelange. Hartung began the last strophe οὐδ' ἂν ἐγώ γε, μέσσω λέγοντ' ἀλαθεῖς | διὰ ταῦτ' οὐκ ἔγωγε, ὦ Π., σ' εἶπεν· εἰμὶ δ' οὐ φιλομῶμος· ἔφαρκε δέ μοι! δὲ ἂν ἦ κ. τ. λ., Michelangioli οὐποτέ σ' εἶπεν ἂν μέσσω λέγοντα. | διὰ ταῦτ' οὐκ ἔγωγε, Π., ἐγὼ ψέγω, ὥς φιλόψ., ὡς· ἐμοίγ' ἔφαρκεσεν | δὲ μὴ κ. τ. λ.

II. Transpositions of the Platonic order. The lines ἐμοίγ' . . μεμικται have been variously placed by some in the first strophe, by others in the second; or they are regarded as an epode. Bergk placed the words in question—omitting οὐ γὰρ φιλομῶμος εἰμι . . ἐμοίγ' ἔφαρκε—after v. 2. Blass *R. M.* 27-328 objects to this order for the following reasons: (a) the δὲ ἂν clause stands in contrast to ἀνὴρ ἀγαθὸς μεν, though the δὲ is not directly expressed. This is against Xenocrates remark that μεν is opposed to οὐδὲ μοι ἐμμελεῖς. (b) the δὲ ἂν clause is joined abruptly to v. 2. It would naturally be regarded as an explanation of the τετραγ' ἀνὴρ. (c) the νῦν γὰρ ἀνὴρ in Plato is in apposition to the attributives in the δὲ ἂν clause, whereas in Bergk's setting it is predicate. Blass himself supposes a lacuna after v. 2 sufficient to conclude the strophe, and thinks that the second strophe has lost at the beginning something equivalent to the brief ἐμοίγ' ἔφαρκε. But this arrangement separates, by too great an interval, γενεσθαι and ἐμαίαι, which are apposed, and makes ἐμοίγ' ἔφαρκε, which is addressed to Pittakos (346 c), precede the mention of his name. Schleiermacher first proposed to put the words ἐμοίγ' ἔφαρκε κ. τ. λ. before the strophe beginning τοῦτεκεν. A similar setting was found for them by Hermann, Schneidewin, and Sauppe, who call these verses epode α., while strophe α. is made up on their view of vv. 1-2 + five lost lines, antistr. α. (or strophe β.) of οὐδὲ μοι . . φιλομῶμον τοῦτεκεν etc., then becomes strophe β. If this arrangement is correct, antistr. β' and epode β' are lost a conclusion hardly warranted by 344 a8, 345 d. Sauppe argued that τα ἐπόμενα in 345 c is no proof that τοῦτεκεν etc. followed φιλομῶσι, because the same expression in 344 a does prove immediate sequence. This is vicious, because in 344 a we have the general statement τὰ ἐπόμενα πάντα, but in 345 c τα ἐπόμενα γὰρ τοῦ ἔσματος.

The poem is often regarded as an epinikion and was placed in this class by Schneidewin, and by Bergk, who however noted its similarity to the hortatory poems of Pindar, which were brought under the epinikia by the ancient critics. This poem, he thought, was not separated by the ancients from the other poems in honour of Skopas. There is, it is true, nothing in the ode that savours of an epinikion. Sauppe and Blass class the poem with the skolia and compare the fragments of Pindar (122 ff.) bearing that name. It is more likely that the ode is an enkomion (cf. 346 b Σιμωνίδης ἡγήσατο καὶ αὐτὸς ἢ τ' ἄλλων ἢ ἄλλον τινὰ τῶν τοιοῦτων ἐπαινεῖσαι καὶ ἐγκωμιάσαι οὐχ ἑκάβη). It is uncertain whether the poet is endeavouring to free Skopas from an accusation based on

some specific act of injustice, or to furnish him with an ethical code that may excuse a persistent policy of oppression. Like Pindar, Simonides understood the art *τὰ καλὰ τρέπειν ἔξω* and preaches to his patron the ethics of the market-place.

1 *μὲν* according to Sokr. is the first note of the attack on Pittakos, as if the sentiment were in direct opposition to *χαλεπὸν ἐσθλὸν ἔμμεναι*. We suppose that the antithesis was contained in the lines lost after v. 2.—*ἀλαθέως* is construed by Sokr (343 ε) with *χαλεπὸν* and explained as *τραjected*, i.e. it does not belong with *ἀγαθόν*. This mention of a *trajected* word is the first hint of the grammatical *ὑπερβατόν* that occurs in Greek. (Tryphon defines *ὑπερβατόν* (*hyperbi transgressivum*) as *λέξις μετακεκινημένη ἀπὸ τῆς ἰδίας τάξεως*, Lohg *de symb.* 22 as *λέξεων ἢ νοήσεων ἐκ τοῦ κατ' ἀκολουθίαν κεκινημένη τάξις*, with the addition *καὶ οἰοεὶ χαρακτήρ ἐναγωνίου πάθους ἀληθέστατος*) Sokr. argues that the 'truly difficult thing' is to become good, whereas Pittakos' difficulty to be good—is not a difficulty at all; it is an impossibility. A 'truly good man' to Sokr. is a misapplication of language, since virtue cannot be anything but real. Of course the poet had no such special theory of virtue to defend, and Aristotle, quoted below, has *ἀληθῶς ἀγαθός*, referring to the passage. Sim. explains his meaning by *χερσὶν κ.τ.λ.*—*γενέσθαι*: Sokr. emphasizes the antithesis between 'become' and 'be,' which is in fact the point of the poet's criticism. But in finding a pregnant force in the aphorism of Pittakos, Simonides' dialectics led him to err after the fashion of the sophists (cf. 316 d) whom Plato is satirizing. Pittakos had no intention of setting his *χαλεπὸν ἐσθλὸν ἔμμεναι* in opposition to the thought expressed in the *γενέσθαι χαλεπὸν* of Sim. Hence Sokr. forces the meaning when he paraphrases *γενόμενον (ἀγαθόν) διαμένειν ἐν ταύτῃ τῇ ἔξει καὶ εἶναι ἄνδρα ἀγαθόν* (344 c)—an ideal that transcends human excellence. In v. 5 Sim. uses *ἔμμεναι* without thinking of the distinction.

2. *τετράγωνον*: according to the doctrine of the Pythagoreans the number *four* and the square symbolized the perfect, the divine. Proklos on Eukleid. *Elem.* 48 a says: *δοκεῖ δὲ καὶ τοῖς Πυθαγορείοις (scil. τὸ τετράγωνον) εἰκόνα φέρειν τῆς θείας οὐσίας*. The oath of the Pythagoreans was: *ναὶ μὰ τὸν ἀμετέρα ψυχῇ παραδόντα τετρακτύν, | παγὰν ἀενάου φησεως βιζώμαρ' ἔχουσιν*. The fame of the poem of Sim. is attested by the references to the use of *τετρ.* in the sense adopted by the poet, e.g. Arist. *Rhet.* 3. 11 *οἷον τὸν ἀγαθὸν ἄνδρα φάναι εἶναι τετράγωνον μεταφορά· ἀμφω γὰρ τέλεια, ἀλλ' οὐ σημαίνει ἐνέργειαν*, *Eth.* 1. 11 *τὰς τίχας οἶσε κάλλιστα καὶ πάντα πάντως*



ἑμμελῶς δ' γ' ὡς ἀληθῶς ἀγαθὸς καὶ τετράγωνος ἀνευ ψόγου. Cf. Puttenham *Arte of Engl. Poesie* p. 113 (Arb.): "The Prince of Philosophers, in his first booke of the Ethicks, termeth a constant minded man, euen egal and direct on all sides, and not easily ouerthrowne by enery lithe) aduersitie, *hominem quadratum*, a square man." τετράγωνος in Sim. means perfect in body (χερσιν, ποσίν: τε . . . καὶ uniting complements, which are similars) and mind (νόῳ). No *mens curua in corpore curuo*. Cf. Hor. *Sat.* 2. 7. 86 *fortis, et in se ipso totus teres atque rotundus*, and the imitation by Ausonius (16) *mundi instar habens teres atque rotundus*, where the spherical form is regarded as the symbol of perfection (cf. Plato *Tim.* 33 n). Cicero *Or.* 61. 208 uses the figure of the square: *redigeret omnis fere in quadrum numerumque sententias*. Dante has (*Parad.* 17. 24) *ben tetragono ai colmi di ventura* (cf. *quadrato nella mente* and *quadratura* in modern Italian), Walther von der Vogelweide *wol gerneret*, Shirley (*Love's Cruelty* 2. 3) "Should he retain a thought not square of her." ἀνευ ψόγου τετυγμένον: cf. the Homeric ἀμύμων (Earle). The lacuna after v. 2 (ὄλγα διελθὼν 344 n) may have contained further remarks on the good man and a direct reference to Skopas, mention of whom cannot have been omitted. Bergk thought the reference to Skopas preceded the strophe beginning ἀνδρ' ἀγαθόν. But this is unlikely as Sokr. says, ἀ γινώσκον of μέν (343 c): εὐθὺς γὰρ τὸ πρῶτον τοῦ ᾄσματος.

8. μοι: as if φαίνεται followed. ἑμμελῶς (cf. Sa. xxi.) and εἰρησθαι. τὸ Πιττάκιον: *Pittaci illud*, as τὸ τοῦ Σολωνος Hdt. 1. 86, τὸ τοῦ Ὀμήρου Plato *Theait.* 183 E. νέμεται—νομίζεται (so νέμω often = νομίζω, especially in Soph. e.g. *O. T.* 1080, *El.* 150, *Ant.* 1331). (cf. Plato *Lysis* 757 A ὁρθῶς εἰρηται καὶ ἑμμελῶς. In prose: αὐτὸς ὅπ' ἐμοῦ νομίζεται τοῦτο παρὰ Πιττακοῦ καίπερ σοφοῦ δυντος ἀνδρὸς ἑμμελῶς εἰρησθαι (Sauppe).

4. καίτοι is rarely used with the participle; first in this passage; Goodwin *M. T.* 861 cites Lysias 31. 34 ἰκανά μοι νομίζω εἰρησθαι, καίτοι πολλά γε παραλειπών.—παρά: with the passive instead of ὑπό; cf. Alexis 141. 14 where we have the ordinary dative: τὸ πολλοῖς τῶν σοφῶν εἰρημένον.

παρὰ with the gen. is used with λέγω Xen. *Agrot.* 6 1. 42, Demosth. 10 50, 20. 88 (cf. 45. 4), Aiskn. 2. 42, 106, 118 and, with quasi-personification, in Plato *Hipp. maj.* 281 B λόγων, οἱ ἂν παρὰ τῶν πόλεων (= πολιτῶν) λέγονται (cf. Demosth. 2. 12 λόγος παρὰ τῆς πόλεως). In prose writers we have noticed παρὰ also with the passive of αἰρεῖν, ἀναβιβασκῶ, ἀποστέρειν, δίδωμι (somewhat frequently), ἐπιδεικνύειν, ὁμολογῶ (somewhat frequently), πέμπω, πληρῶν, πρὸς τανύω, συλλέγω, ψευδομαι, ὠφέλειω. The intonation of γινώμαι αὐθ' ἐκαστῶν εἰεγοντο Thuk. 8. 36 6 is different ἀπὸ does not denote the actual speaker as νῦν does (Cobet would read ὑπο). Except with the accus., the range of παρὰ in prose is confined to persons and

things personified (so even Hdt. 7. 183 *πειθάνονται παρα πειρώι*, Thuk. 8. 48 *τὸ παρ' αὐτῶν τῶν ἔργων ἐπισταμένους τὰς πόλεις*). Ptolemaeus gives the common rule: ἢ ἀπὸ προθέσεως τῆς παρα διαφέρει· ἢ μὲν γὰρ ἀπὸ τ-θεται ἐπὶ τῷ ἀφελῶν, ἢ παρα ἐπὶ τῷ ἐμφυλῶν. With *παρ* we find in Attic prose besides *παρα*, *προς*, *ἐκ*, and *ἀπὸ*, the last least frequently.

The maxim of Pittakos was occasioned by the transformation in the character of Periander, who, from a mild, became a cruel, prince. Like Pindar, Sim. is fond of quotation. See on xxii. For *φάτις* after *εἰρ.*, cf. Pind. *Pyth.* 4. 277 τῶν δ' Ὀμήρου καὶ τὸδε συνθέμενος ῥῆμα πόρσυν· ἄγγελον ἐσλὸν ἔφατι μὲν μέγιστον πράγματι παντὶ φέρειν, *Isthm.* 2. 9 τὸ τῶργεῖον φυλάξαι | ῥῆμα . . . | χρήματα χρήματ' ἀνὴρ, δὲ φᾶ κτεανῶν θ' ἄμα λειφθεὶς καὶ φίλων. Also Plato *Protag.* 345 c, where *φησὶ* repeats *φησὶ γάρ*. Hence there is no reason to change *φάρ* to *φάρ(α)*—*φῶτα*, which would be harsh after *φωτός*, and is, besides, an unwarranted form. *Καν* (*Mnem.* 9. 350) conj. γάρ. *ἑσθλόν* is changed by some to *Aiol.* *ἐσλόν* (*Alk.* xxv., *Sa.* xviii.).

5. *γέρας* is predicate. Cf. Plato *Symp.* 179 c εἰς ἀριθμήτοις δὴ τισιν ἔδωσαν ταῦτα γέρας οἱ θεοί, *Alkib.* ii 148 c. Sim. 82 has μὴδὲν ἁμαρτεῖν ἐστὶ θεοῦ, cf. Matth. v. l. 19. 17 τί με λέγεις ἀγαθόν, οἱ δὲ εἰς ἀγαθός, εἰ μὴ εἰς, ὁ θεός. Virtue is god-given, *Frag.* xxv. μὴ οὐ: after οὐκ ἐστὶ—*non potest fieri quia*; Goodwin *M. T.* 815. 2.

6. *ἀμάχανος*: 'resistless'; of *ἐπιφορά* Eur. *Med.* 391, ἄλγος *Soph. El.* 140, νόσος *Antig.* 364.

7. After *πράξας* (Boeckh, Bergk read *Aiol.* *πράξαις*) Sokr. has μὲν γάρ where the *μὲν* is inserted to make the argument clear. *πράξας* εὔ, so of Hieron, *Bacch.* i. 94; cf. on Eur. *Heracl.* 794. Sokr. takes the words as 'fairing well,' the result of a systematic course of doing well, and then shows that *εὐπραγία* is caused by *μάθησις*. Simonides' creed is simply that a man is ἀγαθός if he does good deeds without regard to the permanence of his state. On the distinction between *εὐτυχία*, good fortune, and *εὐπραγία*, fortunate action, the latter demanding the conscious activity of the agent, cf. Xen. *Memorab.* 3. 9. 14. In Pind. *Pyth.* 2. 73 Rhadamanthos' good fortune is not transitory (εὐπέπραγεν), because he had a judicial mind as his birthright and did not delight in deceit. He was *εὐτυχής* and his judgment directed him to the course of action he desired. Cf. Pind. *Ol.* 8. 12 ἄλλα δ' ἐπ' ἄλλον ἔβαν | ἀγαθῶν, πολλὰ δ' ὁδοί | σὺν θεοῖς εὐπραγίας. For the sentiment of 78, cf. the anonymous elegiac poet in 344 D: αὐτὰρ ἀνὴρ ἀγαθὸς τότε μὲν κακός, ἄλλοτε δ' ἐσθλός, *Soph. Antig.* 365 ff. σοφὸν τι τὸ μηχανόεν τέχνας ὑπὲρ ἐλπίδ' ἔχων | τότε μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει, and Xen. *Memorab.* 1.

2. 20. Homer, *Ω* 527 ff., makes Zeus distribute both evil and good: ᾧ μὲν κ' αὖμειξας δῶκε Ζεὺς . . . | ἄλλοτε μὲν τε κακῷ δ' γε κύρεται, ἄλλοτε δ' ἐσθλῷ.

8. κακῶς: scil. πράξῃ, as if ἐάν (or εἰ) μὲν γὰρ πράξῃ had preceded. Some end the line with καὶ (which occurs at the verse end in Pind.) and begin l. 9 with τοῦτι πλείστον.

9. Cf. Thuk. 1. 2. 5 τὴν γοῦν Ἀττικὴν ἐκ τοῦ ἐπὶ πλείστον ἀνθρώποι. . . ᾧκουν οἱ αὐτοί. Reading τοῖς κε θεοὶ φιλέωντι we have two cases of synizesis. But the ἄν in Plato does not prove the κε in Sim. Subj without ἄν as in *Hymn* 5. 486 μέγ' ὀλβιος, ὃν τιν' ἐκείναι | προφρονέως φίλωνται. So in ll. 6. 15; Goodwin *M. T.* 540

10 ff. 'Therefore never will I for my part vainly set my allotted portion of life upon a hope that cannot be realized, searching for the impossible, even a man free from all blame, among all of us who' etc. κενεάν is proleptic. Sim like Pind. loves to give an epithet to each substantive in the clause μοῖραν: cf. μοῖρα χρόνον Pind. *Ol.* 7. 94, μοῖραν βίαι Soph. *Antig.* 896. ἐς ἄπρ. ἐλπίδα βαλέω: cf. Pind. *Pyth.* 2. 35 εἶναι δὲ παράτροποι ἐς κακοτατ' ἀθρώαν ἔβαλον. πανάμωμον ἀνθρώπον: in apposition to τὸ . . . δυνατόν Cf. Sem. 4 πάμπαν δ' ἄμωμος οἶσσι.

12. The poet amplifies Z 142 βροτῶν, οἱ ἀρόρης καρπὸν ἔδοισιν. Cf. *θ* 222 ὅσσοι νῦν βροτοὶ εἰσιν ἐπὶ χθονὶ αἶτον ἔδοντες. Plutarch often cites the phrase of Sim. Cf. Hor. 2. 14. 10 *quicumque terrae munere vescimur*. ὅσοι: the pl. follows the generic antecedent ἀνθρώπων implied in ἀνθρώπον. αἰνύμεθα: the shift to the first person after a generic word (after ἀνθρώποι: Xen. *Memorab.* 4. 3. 11).

13. ὅμιν: the reference has been supposed to be (1) an imaginary audience, (2) the Skopadae in general, (3) the friends and relatives of Skopas, (4) the citizens, to whom the poet is justifying the tyrant. (1) is to be preferred.

14. ἐπαίνημι: Sokr. says (346 D) that Sim. used this Lesbian form because he was addressing Pittakos. This may be playful, but Jowett should not have questioned its Lesbian character though Pindar used αἶνημι Frag. 155. Nor is αἶνημι in Hes. *W. D.* 683 a Doricism.

15. ἐκὼν is construed with ἐπαίνημι by Sokr. (345 D, E) in order to avoid the (natural) connection with ἐρῶν. Praise, he maintains, is not always voluntary, whereas a voluntary act that is good implies the possibility of voluntary evil action—a doctrine that is repugnant to his theory that all wrongdoing is merely the result of ignorance. (Cf. οὐδένα ἐκὼν

πονηρὸς οὐδ' ἄκων μάκαρ Solon (?) in Arist. *Eth.* 3. 5, ἀλλὰ μὲν ἐγὼν ἀνάγκη ταῦτα πάντα ποιέω οἴομαι δ', οὐδεὶς ἐκὼν πονηρὸς οὐδ' ἄταν ἔχων Epicharm. 241 L., Aisch. *Eum.* 550 ἐκὼν δ' ἀνάγκη ἀτερ δίκαιος ὢν οὐκ ἀνόλβιος ἔσται.) Sokrates' argument is doubtless ironical. The antithesis of ἐκὼν is ἀνάγκη ὅστις: the generic relatives ὅστις (δν) and ὅς (δν) after πάντες are common: Thuk. 7. 29, Plato *Rep.* 556 D. (cf. T 260, Ψ 265).

16. For the sentiment cf. ἰσχυρότατον ἀνάγκη Thales; σὺν δ' ἀνάγκη τῶν καλῶν Pind. *Frag.* 122. 9 (of the *hierodoloi*), τὸ τῆς ἀνάγκης ἔστ' ἀδμήριτον σθένος Aesch. *Prom.* 105 (cf. 515); κρείσσον οὐδὲν ἀνάγκης, ἥϊον Eur. *Alk.* 965; σοφῶν δ' ἔπος, | δεινῆς ἀνάγκης οὐδὲν ἰσχυρεῖν πλέον *Hel.* 513; δοῖλοι βασιλέων εἰσὶν, ὁ βασιλεὺς θεῶν, | ὁ θεὸς ἀνάγκης Philémon 31. 4; ἀλλ' ἔοικεν ὁ τὸν θεὸν πρῶτον παροϊμασάμενος ταῦτα ἀποβλέψας εἰπεῖν, ὡς οὐδὲ θεὸς ἀνάγκη μήποτε φανῇ μαχόμενος Plato *Laws* 818 B (cf. 818 E). Cf. also Hdt. 8. 111, Soph. *O. K.* 191, *Antig.* 1106, *Frag.* 690, Eur. *Frag.* 299, 475, *trag. adesp.* 502, *mel. adesp.* 143, Lucian *Zeus ἐλεγχ.* 3.

17. It is impossible to restore the lost verse and a half. Probably it contained a description of the mediocre man continued from str. γ'.

18. For the omission of μή before ᾗ, cf. the ἀπὸ κοινοῦ constr. in λέγουσα μηδὲ δρῶσα Eur. *Hek.* 373, χοροὺς οὔτε δαῖτας Pind. *Ol.* 14. 9, ἔργοις οὔτε βουλῇς *Pyth.* 3. 30; Aisch. *Agam.* 532, Soph. *Phil.* 771, Aristoph. *Aves* 695, Shakesp. *words nor oath*, Byron *words nor deeds*. The negative thus used with the second word may be preceded by καί. ἀπάλαμνος has been taken to mean (1) without resource, helpless, inert, stupid. Cf. Theogn. 481 μὴ θείται δ' ἀπάλαμνα, τὰ νήφοσι γίνεται ἀσχερά (thoughts incapable of realization), E 597, *Alk.* xxv., Solon 27. 12. So ἀπάλαμος Hes. *W. D.* 20. Rohde *Psyche* 500 would refer to this meaning Pind. *Ol.* 2. 57 θανόντων μὲν ἐνθάδ' αὐτίκα ἀπάλαμνοι φρένες ποινὰς ἔτεισαν, comparing ἀμενηνὰ κάρηνα in Hom. βίος ἀπάλαμνος *Ol.* 1. 59 is βίος πρὸς δὲν οὐκ ἔστι παλαμῆσθαι. (2) Base, wanton, lawless. Cf. Theogn. 281 δειλῶ γάρ τ' ἀπάλαμνα βροτῶ πάρα πολλὰ ἀνελέσθαι παρ ποδός, ἡγεῖσθαι θ' ὡς καλὰ πάντα τιθεῖ. This meaning suits the present passage better than (1). — εἰδώς . . . δίκαν: cf. v 287 ἀνὴρ ἀθεμίστια εἰδώς, α 428 κεδνὰ ἰδαῖα. In Attic εἰδέναι loses this colouring; cf. δυσσέβειαν εἰδέναι Soph. *Antig.* 301. ὄνασις δίκαν: cf. *Antig.* 365 ff.

19. ὑγιής Sim. emphasized both the moral and the physical *ὕλη*; cf. xxx., skol. vi., and Dante's *intelletti sani*.

20. μωμήσομαι (mss.) may be defended by μωμέομαι Theogn. 169, 369. Unless the verb is suby. we have an instance of σὸ



μή with the future earlier than any quoted in Goodwin *M. T.* 295.

21. γυνέθλα: cf. γενεή 85. 3 = Z 146. Note the omission of the substantive verb denoting existence, and cf. Eur. *Alk.* 170 πάντας δὲ βωμούς, οἱ κατ' Ἀδμήτρου δόμους, προσήλθε, Ion 275 ἀρ' ἀληθὲς ἢ μάτην λόγος; ἀπείρων - ἀπειρος; not enallage with ἡλιθίων.

22. Like the preceding τοί, τε is gnomic as in Homer (Monro *H. G.* §§ 263, 332). In the lyric poets cases of τε subjoined to the demonstrative used as a relative (as in II 157) are very rare.

Metre: logaoedic: 1. log. pentap. catal. + dact. dip. catal. 2. anacr. + log. tetrap. catal. + hexap. catal. 3. anacr. + troch. dip. catal. + two log tetrap. catal. 4. and 5. anacr. + troch. dip. catal. + log. trip. catal. 6. anacr. + troch. trip. with interior catalexis. 7. log. hexap. The logaoedics resemble those of Pindar in style.

III. Arist. *Rhet.* 3. 2. 14: "and Simonides, when the victor in the mule-race offered him only a small fee, declined to compose the ode in honour of the victory on the ground that he was shocked at the idea of writing on the subject of half-asses; but when the victor gave him sufficient pay, he wrote 'Hurrah, for the brood of the storm footed coursers'" (Sandys). Herakleid. Pont. *Polit.* 25 says the victor was Anaxilas of Rhegion; Athen. 1. 3 ε calls him [K]leophon, the son of Anaxilas. This passage is cited as a happy instance of the use of epithets to elevate a subject. ἀελλοπ. is a heightened ὠκυποδες; cf. Pind. *Pyth.* 4. 18, *Nem.* 1. 6, *Frag.* xxxi.; ἀελλάδων ἵππων Soph. *O. T.* 466.—Metre: dact.-epitrite.

IV. Lucian *pro imag.* 19. Attributed to Sim. Glaukos, the boxer from Karyatos, was a victor at all the great games. Cf. Paus. 6. 10. 1. Bergk referred the epinikion to a victory at Olympia in 520 B.C. βία: for the periphrasis cf. βίη Διομήδεος, Ἐλένοιο etc. in Homer. Ἀλκμ. τέκος: so in German *Siegelindenkind*. Some write Ἀλκυήρας to make Sim. agree with Pindar. The poet does not scruple to compare a mortal with the sons of Zeus, the athletes of the heroic past. Sim. foreshadows Euripides, and often shows *plus d'esprit que de respect* (Croiset).—Metre: dact.-epitrite. The resolution, in Πολυδεύκης, of the second thesis of the dipody is rare and unknown to tragedy. In Pind. *Nem.* 5. 12 it occurs also in a proper name; but is not so restricted in *Nem.* 5. 6, 10, *Isthm.* 2 epode 6, 3 epode 6. Cf. xxi. 4. Schneidewin read ἐναρτίας τας χεῖρας ἀν. ἀν. ἀν. ἀν.

**V.** Photios 413 20. Astylos of Kroton won three successive victories in running at Olympia (488, 484, 480 B.C.). Because he had himself proclaimed as a Syracusan in order to court the favour of Hieron, his statue at his birthplace was pulled down and his house turned into a jail (Paus. 6. 13. 1). The Frag. is quoted to illustrate the custom (which went back to Theseus) of the victors having garlands showered upon them. Cf. Pind. *Pyth.* 9. 124. *νίκας* is unexpectedly substituted for *χαιταν*; cf. *Pyth.* 2. 6 *κρατέων*—*ἀνέδησεν Ὀρτυγίαν στεφάνοις*, and *ἀναδew κλέος, δόξαν*. Elsewhere in Pind. *ἀναδew* is used of hair; cf. *ἀναδησάμενος κεφαλάν* Bacch. 10. 16. Pindar has a bold usage in *Ol.* 13. 38 *τρια ἔργα ποδαρκῆς | ἀμέρα θῆκε κάλλιστ' ἀμφὶ κόμαις*. *περικτιόνων*: the 'village fairs' where an athlete first tested his mettle; *ἀμφικτιόνων* *Pyth.* 4. 66. Cf. Athen. 12. 522 c. Metre: dact.-epitrite.

**VI.** Arist. *Hist. Anim.* 5. 9 (542 B). the halcyon lays its eggs about the winter solstice. When the season is calm, the seven days before and after the solstice are called 'halcyon days.' The first week is spent by the bird in preparing its nest, the second in hatching and rearing the young. But cf. Thompson *Greek Birds* p. 31, who shows that the king-fisher nests neither in the winter season, nor on the sea. He thinks the (unexplained) story was originally connected with an astronomical phenomenon, the constellation Alkyone being the chief star of the Pleiads. The number of days varied according to different accounts (5, 7, 9, 11, 14). (Cf. Theokr. 7. 57 *χαλκύνουες στορεσεύρτι τὰ κιμάτα τὰν τε θάλασσαν | τὸν τε νότον τὸν τ' εὔρον κ.τ.λ.* Pseudo-Plato *Alkyon* on the halcyon days: *ἀέματον καὶ γαλήνιον ἅπαν τὸ πέλαγος, ὅμοιον ὡς εἶπειν κατόπτρῳ*. Some connect xvi. and xvii. with this fragment.—Metre: dact.-epitrite.

**VII.** Athen. 11. 490 F; cf. schol. Pind. *Nem.* 2. 16–11 (*ὀρεῖαν Πελειάδων*), Tzetz. *Lykorrh.* 219.—1. Bergk wrote *δ' εἶ τιν ἐναγώνιος*: cf. Pind. *Ol.* 6. 79 *Ἑρμῶν, ὃς ἀγῶνας ἔχει*.—2. *ἔλικ.*: there is authority for *εὐπλοκάμοιο*. Wilamowitz *οἰρείας ἔλικ.* | *Μαιαδος παῖς* τίκτε κ.τ.λ.—3. *τὰν γ'*. Kaibel conj. *τὰν μίαν*.—4. Cf. Aisch. Frag. 312 *αἱ δ' ἐπὶ Ἀτλανταί παῖδες ὠνομασμένοι | πατρός μεγιστον ἄθλον οὐρανοστεγῇ | κλαίεσκον, ἐνθα νυκτέρων φαντασμάτων ἔχουσι μορφάς ἀπτεροι πελειάδες*, and see on Alkm. iv. 60.—Metre: logaoedic.

**VIII.** Plut. *Symp.* 9. 15. 2: quoted with the next two fragments to show that the hyporchemes of Simonides—the author of the famous antithesis (Plut. *de glor. Athen.* 346 F) that poetry is speaking painting, painting silent poetry—prove rather a more intimate bond between poetry and the



dance. Plut. contends that the poet was himself conscious of the higher truth that poetry is a vocal dance, the dance silent poetry; for, he claims, his hyporchemes are so constructed that, when they are recited or sung, one is irresistibly constrained to dance. 1 The dancer imitates the race-horse which turns (κάμπτει) the post and the hound which doubles on his quarry (M.L.E.). — 2. Ἀμυκλαίαν. cf. Anacr. 1. 4. 3 ἑλκίζομενος here of the feet, of the phorminx Pind. *Pyth.* 1. 4. καμπύλον μέλος is a melody full of life, now ascending, now descending, as the singer διώκει the sounds of the melody (Graf). καμπύλον refers to the 'bending' of the voice, not to elaborate rhythms or involved antithetic periods. Cf. Eur. *Pol.* 336 μουσική πρῶτ' ἐστὶ βαθύ τι καὶ καμπύλον Farnell compared Milton's "The melting voice through mazes running" Cf. ὕμνων πτεχαι Pind. *Ol.* 1. 105, κλυτὰς πολέπλοκα μέτρα μολπαῖ *Anth. Pal.* 15. 27; Theokr. 16. 44 says of Simonides αὐδὰ φωνέων | βαρβιτον ἐς πολυχόρδον. διώκων of the dancer; cf. δ. φορμύγγα πλάκτρῳ Pind. *Nem.* 5. 24. — Metre: logaoedic.

IX. Plut. *l.l.* 2. The Dotian plain was south of Ossa near Lake Boibera. It was the birthplace of Asklepios (*Hymn* 16). Thessaly was famous as a hunting country. "A cry more tuneable, Was never holla'd to, nor cheer'd with horn [In Crete, in Sparta, nor in Thessaly]" (*Mid. Night's Dream* 4. 1). — 3. πέταται subject κύων. κροέσσω: see on Anacr. xxi. — 4. εἰρέμεν. this inf. ending in Sim. only here and x.; cf. εὐρίσκεις φόνον Eur. *El.* 650. — 5. Bergk's reading τὰν μεθέπ' αἰχένα στρέφοισαν ὕγρον τε κάρα is poetical, but too far from the MSS. Schneidewin suggested τὰν δ' ἔλ' αἰχένι στρ. σφέτερον κάρα. I follow Hermann. As the hunted deer turns its head hither and thither to find some means of escape, so the dancers wind in and out in their mazy evolutions. — Metre: logaoedic.

X. Plut. *l.l.* The Cretan mimetic dances were famous; cf. 2 [590 ff.] χορόν, οἷόν ποτ' ἐνὶ Κνωσῷ εὐρεῖη | Δαίδαλος ἥσκησεν. Thaletas transferred them from Crete to Sparta where they formed a part of the Gynnopaidia. Their fame was long lived: cf. Aristoph. *Εκκληζ.* 1165 Κρητικῶς οὖν τῷ πῶδε | καὶ σὺ κινεῖ. Cretic rhythms were generally used in these lively dances but we may conclude from v 3 that other measures also were employed. Cf. the use of cretics in Kratinos *Τρωήλον.* 222 κ: ἔγειρε δὴ νυν, Μοῦσα, Κρητικὸν μέλος | χαῖρε δὴ, Μοῦσα, χρόνια μεν ἦκει, δαίτω | δ' ἤλθες οἷ πρὶν γε δεῖν, ἵσθι σαφέι, ἀλλ' ὁμῶς, Mel. *Adesp.* 118 Κρησιῶν ἐν ῥυθμοῖς παιδὰ μελῶμεν ὄργανον Μολοσσόν: perhaps a rude kind of flute.

Athen. 14. 629 D reports a Μολοσσική ἐμμέλεια. The text of vv. 1-2 is very uncertain. Blass has ῥῶσαι νυν ἐλαφρον.—Metre: cretic-logaoedic (cf. Bacch. 50-21). v. 2 consists of a cretic tetrapody preceded by —C (cf. Aristoph. *Ranæ* 1356 δ'λλ', ὦ Κρήτες, Ἴδας τέκνα). v. 3 is a logaoedic tetrapody + ithyphallic.

**XI.** Favorinus in Stob. *Flor.* 105. 62 (cf. 105. 9). Probably from a threnos on the Skopadai, the famous poem that related their destruction by the falling of the roof of their banqueting hall. From this poem arose the story of the miraculous rescue of the poet through the mediation of the Dioskouroi (cf. Cicero *de orat.* 2. 86). For the sentiment of vv. 1-2 cf. Pind. *Pyth.* 10. 63 τὰ δ' εἰς ἐνιαυτὸν ἀτέκμαρτον προνοῆσαι, *Ol.* 12. 7 συμβολὸν δ' οὐ πῶ τις ἐπιχθονίων πιστὸν ἀμφὶ πράξιος ἐσσομένης εὖρεν θεοθεν· τῶν δὲ μελλόντων τετύφλωνται φραδαί, Solon Frag. 13, and his teaching in *Hdt.* 1. 32—a man may be εὐτυχής in life, but δαίσιος only when his life has been free from reverse; Theogn. 159, Aisch. *Agam.* 928, Soph. *O. T.* 1529, *Aias* 127, *Trach.* 1, Eur. *Andr.* 100, *Troad.* 510, *Herakl.* 865, *I. A.* 161, Frag. 553, Hor. *l.* 9. 13 *quid sit futurum cras, fuge quaerere*. With 3-4 cf. xxvi.—1. Σμ. regarded Ἀῤῥιον as a divine power Cf. Kallim. epigr. 16 δαίμονα τις δ' εὖ οἶδε τὸν Ἀῤῥιον;—2. Involved order—οὐδὲ γὰρ μύλιας ταν. οὕτως ὥκεῖα ἐστὶν ἢ μετὰστασις. Stadtmüller conj. εὔτε for οὐδέ, Wilam. οὕτω γὰρ . . . ὥκ. μετ. (he makes ionics of the poem). τανυπτερύγου: cf. Alkm. xxi. 7.—Metre: logaoedic.

**XII.** Stob. *Flor.* 118. 15. Schneidewin thought that the fragment was from a threnos on the death of a youth either carried off by disease or killed perhaps in battle. Hea. *W. D.* 156 ff. says that the demi gods perished in war and on the sea (cf. M 23). Cf. Pind. *Pyth.* 3. 86 αἰὼν δ' ἀσφαλὴς οὐκ ἔγεντ' οὐτ' Αἰακίδα παρὰ Πηλεΐ | οὔτε παρ' ἀντιθέω Κρόνῳ. The gods enjoy a life free from the ills to which their offspring by a mortal mother are subject: Pind. xxii., Bacch. 60 (B 34).—2. Wilamowitz conj. plausibly (*Hermes* 14. 170) θεῶν ἐξ ἀνάκτων νύκτας ἡμίθεοι | ἀποναι αἰδ' ἀφθονητον. ἐξ: generally of immediate, as ἀπό of remote descent (τοὺς μὲν ἀπὸ θεῶν, τοὺς δ' ἐξ αὐτῶν τῶν θεῶν γεγονότας Isokr. 12. § 81). But in poetry ἐκ often (sometimes παρὰ) denotes the parent and his ancestors, while ἀπό is used of the parent.—3. ἀφθιτον: 'free from decay.'—Metre: logaoedic.

**XIII.** Dion. Hal. *de comp. verb.* 26. The Lament of Danaë is quoted by the rhetorician to illustrate his state-

ment that, because of their unequal cola, melic compositions are closely related to prose despite their figurative language and other poetical characteristics. In proof of this, Dion. transcribes the poem, which he arranges, not in metrical cola, but according to the divisions (*διαστολαί*) current in prose, i.e. according to grammatical and rhetorical rules. In such an arrangement the poetical rhythm is, he claims, so obscured, that the reader will be unable to recognize strophe, antistrophe, or epode; and the whole piece will appear to be nothing but continuous prose. It must be confessed that, if we have all that Dion. transcribed, he has proved his point so successfully that no one has been able to demonstrate the existence of all three parts of the triad.

Wilamowitz *Jaylos* 144 claims to have restored strophe (*ἀνεμος . . . δουρατι*), epode (*χαλκ . . . δεινὸν ἦν*), and antistr. (*καὶ ἐμὸν . . .*), *ὅτε . . . δαίδαλα* belonging to another triad. To accept this adjustment one must have faith in the extremely elastic ionics of the German scholar. Nietzsche *R. M.* 23. 481 thought that 1-3 formed the end of the strophe, 4-12 the antistr. (1-3 = 10-12). In v. 1 he omitted *ἐν* and read *τ' ἐμὰν πνεύων* with *ἄλεγχετος* in 10, but even then the dactyls vary with spondee over frequently. By a series of reckless conjectures Hartung extricated strophe and antistr. out of the lines, while Blass' (*Philol.* 32, 140) similar conclusion is reached by conjectures only less hazardous than those of Hartung. Schneidewin, and Bergk, adopting the easier course, which refuses all credence to Dion., found only antistrophe and epode; and so, doubtfully, Michelangeli, while Ahrens (*Jahresber. des Lyceums zu Hannover* 1853), in despair, classed the fragment among the *ἀποσπασμένα*. Since verses 2-3 may = 11-12, I have followed Nietzsche, though with much hesitation. The last seven verses suit the character of a concluding epode.

I have retained the usual classification of XIII. as a threnos, but the fragment may be a dithyramb like the dithyrambs of Bacchylides, in which the three parts are present.

Some suppose that the poem was composed for a Thessalian princess who had lost a son. The choice of a subject may have been influenced by the fact that the cult of Perseus was native with the Thessalian chiefs (the Aleuadai, Skopadai, and Kreondai), who were Herakleidai, the descendants of the great-grandson of Perseus. It may therefore not be chance that in Pindar's earliest extant ode (*Pyth.* 10), on Hippokles of Thessaly, the story of Perseus' visit to the Hyperboreans is introduced; and it was at Larissa that Akrisios met his death at the hand of his daughter's son.

Simonides loves to put words of lament into the mouths of women. So in 51, one of the Athenian women deported to Salamis says *ἴσχει δέ με πορφύρεας ἄλως ἀμφιταρассομένας ὀριμαγδός*. With the despair of Danae we may compare that of Europa (*Hor.* 3. 27) with its passionate exclamations and questions.

1. Dion introduces the fragment by the words *ἔστι δὲ ἡ δὴ πελαγους φερομένη Δαναή, τὰς ἐαυτῆς ἀπαδιδρομένη τιχας*. Mention of Danae must have gone before, whether or not the poet recounted the prophecy of Akrisios' doom and the chastisement of his daughter preceding her exposure in the ark. The fragment contains only the myth, herein resembling the dithyrambos of Bacchylides. The meaning of 1-3 is clear in general, but for *τε μὲν* of the mss. nothing satisfactory has been offered (*τε μιν, βρέμεν, πέσεν, στέπεν, τ' ἐμάνη* cf. Sem. 7. 37-39). *τέτμε*: with an impersonal subject as a 218, will at least scan, since initial *πν* fails to make position in 78 (so — *πνέω* in Lind.). *λάρνακι* depends on *Δανάην ἐργαμένην* (cf. P 354) or the like. For *ἐν* (a gloss) some read *ἦν* or *σύν*. Probably the apodosis begins with l. 3, but it may have preceded (cf. P 113 *l'γῆ* 8. 38) *λάρναξ* was the regular name for the ark in which a wrathful father exposed his daughter together with her child born out of mortal wedlock. So Kadmos exposed Semele and Dionysos, so Aleos exposed Auge and Telephos. From Hesychios *ἐκ λάρνακος νόθος* we may suppose that illegitimate children were disposed of in this manner. Hypsipyle rescued Thoas by putting him in a *λάρναξ*. The vessel seems also to have been used for confinement on land (Theokr. 7. 78). The ordinary poetical term *δορυ* is substituted in v. 7. In Bacch. ii. 141 λ. is differently used. In Roscher's *Lexikon* i. 948 may be found a representation on a coin of Danae emerging from the *λάρναξ*. Cf. also Wecker *R. M.* 10 235. Noah's Ark is *Δευκαλίωνος λάρναξ*.

3. *δαίματι*: hiatus as in *παιδί δπασσεν* P 196, *αἵματι ὕδωρ* Φ 21. *ἤριπεν*: = *ἐξεπλάγη*. The transitive meaning of the second aorist has only the doubtful support of Hdt. 9. 70 *ἐπέβησαν τοῦ τείχεος καὶ ἤριπον* 'made a breach,' where Abicht and Kallenberg read *ἤρειπον*, a conjecture that has been made in Paus. 4. 23. 2 (cf. 10. 32. 6). Quint. Smyrn. 13. 452 has *μεσόδμη ἔμπεσεν ἐπὶ δ' ἤριπεν αἶπυν δλεθρον* (Koechly *αἶπυς δλεθρος*). In Bacch. v. 68 *ἤρειπον* is a necessary change for *ἤριπεν*. For *ἤριπεν* here there have been conjectured *προσεῖρπε, ἐφείρπε, παρίσχευ, ῥίπτεν, οὐκ ἄδιαντ. παριαῖς*. litotes. (cf. *siccis oculis vidit mare turbidum* Hor. l. 3. 18).

4. *φίλαν*: *χείρα φίλην* Φ 433. Athen. 9. 396 ε cites ὦ τέκος—*κνώσσεις*.

5. *ἄωτῆς*: only here and in Homer, where it is always followed by *ὕπνον*. The repetition of the same idea in *κνώσσεις* (*κνώσσεων* Sitzler) is objectionable to many. But a lullaby is not logic. Strictly *αἴωτέω* (Eng. *weary*) is the sweet sleep that follows weariness, *κνώσσω* the sleep of



pleasant dreams ( $\delta$  809, Pind. *Ol.* 13. 71, the deep sleep of Zeus' eagle *Pyth.* 1. 8, Of the conjectures,  $\alpha\upsilon\tau\epsilon\omega\varsigma$  and  $\alpha\upsilon\tau\omega\varsigma$  are the best.

6.  $\gamma\alpha\lambda\alpha\theta\eta\eta\varphi$ : the figurative use is very rare, and perhaps occurs only here;  $\gamma\alpha\lambda\alpha\theta\eta\eta\eta\eta\tau\epsilon\kappa\omicron\varsigma$  xx., cf. *Anakr.* xxi. Hesych. however glosses the word not only with  $\epsilon\upsilon\pi\omicron\tau\iota\tau\theta\iota\omega\eta$ , but also with  $\nu\epsilon\omicron\eta$ .  $\delta'$   $\eta\theta\epsilon\acute{\iota}$  is nearer the mss. of Dion. than  $\lambda\alpha\theta\epsilon\iota$  (Bergk).  $\eta\tau\omicron\tau\omicron\iota$  in Athen. is post-classical (in a Christian epigram Kaibel 725). Eust. *Il.* 133. 31 says  $\eta\tau\omicron\tau\omicron\iota$  is indeclinable.

7. Those who object to  $\chi\alpha\lambda\kappa$ , as an epithet of  $\delta\omicron\upsilon\rho\alpha\tau\iota$  (synecdoche as in *trabs*), forget  $\gamma\omicron\upsilon\mu\phi\omicron\delta\epsilon\tau\omega\delta\omicron\upsilon\rho\epsilon\iota$  Aisch. *Suppl.* 846 (cf.  $\nu\eta\omega\eta\kappa\alpha\lambda\upsilon\gamma\omicron\mu\phi\omega\eta$  Hes. *W. D.* 660). In Soph. *Antig.* 945 the  $\chi\alpha\lambda\alpha\delta\epsilon\tau\omicron\iota\alpha\iota\lambda\alpha\iota$  are the  $\theta\alpha\lambda\alpha\mu\omicron\varsigma$  in which Danae was immured in Argos. Danae exchanged one brass bound dungeon for another. For  $\delta\omicron\upsilon\rho\omega$ , cf. also  $\epsilon\iota\upsilon\delta\alpha\lambda\iota\omega\eta\delta\omicron\upsilon\rho\omega$  Pind. *Pyth.* 4. 27,  $\pi\omicron\tau\omicron\tau\omicron\pi\omicron\rho\omega\delta\omicron\upsilon\rho\alpha\tau\iota$  Soph. *Phil.* 721. Wilamowitz follows Nietzsche in taking  $\chi\alpha\lambda\kappa$  with  $\nu\kappa\tau\iota$  and in reading  $\lambda\acute{\alpha}\mu\pi\epsilon\iota\varsigma$ .

8.  $\nu\kappa\tau\iota\lambda\alpha\mu\pi\epsilon\acute{\iota}$ : Bergk and others  $\nu\kappa\tau\iota\delta\lambda\alpha\mu\pi\epsilon\acute{\iota}$ , cf. Bacch. vi. 52; some read  $\nu\lambda\alpha\mu\pi\epsilon\iota\varsigma$ . If the form  $\nu\kappa\tau\iota\lambda\alpha\mu\pi\epsilon\acute{\iota}$  is permissible, the word denotes gloom in which only night shines: *tenebrae quales nocte lucent*, i.e.  $\sigma\kappa\omicron\tau\omicron\varsigma$  (Schneid.). Greek is as fond of oxymoron as French is averse to its use. Cf. Soph. *O. T.* 419  $\beta\lambda\epsilon\pi\omicron\upsilon\alpha\tau\alpha\ \nu\upsilon\eta\ \mu\acute{\epsilon}\nu\ \delta\rho\theta'$ ,  $\epsilon\pi\epsilon\iota\tau\alpha\ \delta\epsilon\ \sigma\kappa\omicron\tau\omicron\eta\eta$  (cf. 1273), Eur. *Hcl.* 518  $\mu\epsilon\lambda\alpha\mu\phi\alpha\epsilon\varsigma\ \epsilon\pi\epsilon\theta\omicron\varsigma$ , Soph. *Aias* 394, Eur. *Bacch.* 510, *Hek.* 1067, *Phoin.* 377, 543, Aristoph. *Banais* 1331 ( $\kappa\epsilon\lambda\alpha\iota\upsilon\sigma\phi\alpha\eta\varsigma\ \delta\rho\phi\eta\eta$ ). Sandys quotes Pliny *Ep.* 57 of the tunnel between Naples and Puteoli: *non ut per tenebras videamus, sed ut irascamur*. The eye of dark night Aisch. *Pers.* 428, Eur. *I. T.* 110. "No light, but rather darkness visible | served only to discover sights of woe" (*Par. L.* 1. 63).  $\kappa\upsilon\alpha\eta\acute{\iota}\varphi$ : cf.  $\mu\epsilon\gamma\ \kappa\upsilon\alpha\eta\alpha\sigma\upsilon\gamma\eta\varsigma$  Orphic *Hymn* 3. 3.  $\delta\eta\omicron\phi\varphi$ :  $\delta\eta$  fails to make position in the melic poets only here, *Anakr.* 78, Pind. *Pyth.* 10. 72.  $\tau\alpha\theta\epsilon\acute{\iota}\varsigma$ : 'outstretched.'

9. The ms.  $\alpha\lambda\epsilon\alpha\eta$  'dry' is a prosaic touch, and we expect  $\xi\eta\rho\acute{\alpha}\eta$ . We may read either (1)  $\beta\alpha\theta\epsilon\acute{\iota}\alpha\eta$  as in  $\beta\alpha\theta\epsilon\acute{\iota}\alpha\ \pi\omicron\tau\tau\iota\alpha\varsigma\ \acute{\alpha}\lambda\mu\alpha$  Pind. *Nem.* 4. 36,  $\beta\alpha\theta\epsilon\acute{\iota}\alpha\eta\ \pi\omicron\eta\eta\tau\omicron\upsilon\ \pi\lambda\acute{\alpha}\kappa\alpha$  *Pyth.* 1. 24,  $\acute{\alpha}\lambda\omicron\varsigma\ \beta\alpha\theta\epsilon\acute{\iota}\alpha\eta\ \kappa\epsilon\lambda\epsilon\iota\theta\omicron\varsigma$  (hypallage) *Pyth.* 5. 88; or (2)  $\beta\alpha\theta\epsilon\acute{\iota}\alpha\eta$ ; at least the schol. on Apoll. Rhod. 4. 1091 thinks he knows that the child was three or four years old;  $\beta\alpha\theta\epsilon\iota\varsigma$  of hair Sem. 7. 66, Lucian *Dial. mort.* 10. 3, *Pisc.* 41.

10.  $\pi\epsilon\tau\omicron\eta\delta\eta\eta\tau\omicron\varsigma$  (one ms.) =  $\pi\epsilon\tau\omicron\eta\delta\eta\eta\tau\omicron\varsigma$ , is defended by Mücke, who thinks  $\epsilon\pi\epsilon\tau\theta\epsilon\eta$  reinforces  $\pi\epsilon\tau\iota$  here =  $\epsilon\upsilon\pi\epsilon\tau$ .  $\acute{\epsilon}\lambda\lambda\eta\gamma\alpha\varsigma$  with the rare accus. (*Alkm.* iv. 2, *Il.* 388, Hes. *W. D.* 251). Cf.

ἐνθυμέομαι with gen. 'have regard for'; with acc. 'consider' (both in Thuk. 5. 32. 1).

11. Cf. φθόγγος θαλάσσης Eur. *I. A.* 9.—12. For πρόσωπον καλὸν πρόσωπον, Ahrens conj. πρ. κ. προφαίνων, Volckmar πρ. κ. προσαπτων, Nietzsche προσέχων κ. πρ., Bergk πρ. κλιθεὶν προσώπῳ, Tyrrell πρ. κ. δαίωνων. Some omit one πρ.—13 τοι-epic; above Sim. has the epic and Doric τεός.

14. The gen., instead of the dat., follows ἐπέχες οὖας, as if ἰπήκουες had been used (constr. ad remittit). The construction of a simple verb is transferred to a periphrastic expression. Cf. Proklos' *Hymn to Athena* μελιχὸν οὖας ὑπόσχες. οὖας: Hom. has οὐατος, οὐατα, οὐασι. οὐας occurs only here but ὠας is reported. ὠς (<\*ῶ(ι)ος) is attested as Doric and Ionic. Attic οὐς is <ο(ῦ)ος. οὖας has the stem of the oblique cases (οῦ(ι)ατ-). Sim. 246 used οὐατοῖς.

15. The mother repents of her (unexpressed) wish that Perseus may share her dread. 'No, I charge thee, sleep.' κέλομαι: the hiatus may be excused as in Prat. i. 15 where a stronger mark of punctuation intervenes. The syllables in question are all in the thesis. Bergk inserted δ' after κ., but asyndeton is in place in prayers, e.g. Pind. *Pylh.* l. 71 κέλομ' might be defended by μέφομ', ψεύσομ' in Pind. With the lullaby of Danae, cf. the βακκάλημα of Alkmena, Theokr. 24. 7 εἶδεν' ἐμὰ βρέφεια γλυκερὸν καὶ ἐγέρσιμον ὕπνον, | εἶδεν' ἐμὰ ψυχὰ, δὴν' ἀδελφεῷ, εἶσοα τέκνα: | δλβιοι εὐνάξισθε καὶ δλβιοι ἀῶ ἴδοιτε. In Sim. the sea must sleep, the mother's misery must sleep, that her child may slumber. For earnest entreaty expressed by the repeated imperative, cf. Soph. *O. T.* 46, *Aias* 396, Eur. *Rhes* 532 (ἐγρεσθε . . . ἐγρεσθε), Theokr. 5. 44, 7. 118, 8. 63, Cicero *pro Mil.* 12. 33, Hor. 3. 11. 37. The sea is personified here as in Aisch. *Agam.* 563 εὔτε πόντος ἐν μεσημβρινῇς | κοίταις ἀκίμων νηέμοις εἶδοι πεσών. Cf. the passages mentioned on Alkm. xxī., and Theaitet. 2. 7 ὑπνῶει δὲ θάλασσα φιλοξεφύροιο γαλήνης | νῶτοις εὔδια πεπταμένης, Pliny 2. 79. 81 somno mare.—16. εἶδ. κακόν: cf. Eur. *Suppl.* 1148 οὕτω κακόν τὸδ' εἶδει, Soph. *Phil.* 827 "Ἵπν' ἐδύνας ἀδαῆς, "Ἵπνε δ' ἀλγέων, "killing care and grief of heart fall asleep or hearing die" (Shakesp. *Henry VIII.*).

17. μεταβολία was inferred by Bergk from one ms. μετά never appears as μεταί (cf. καταί, παραί, ὑπαί in Hom.) and μεταβολία—μεταβολή occurs only in very late Greek (μεταβολὰ κακῶν Eur. *H. F.* 735) One ms. has μεταβουλία; cf. μετεβουλευσαν θεοὶ ἄλλως | ἀμφ' Ὀδυσῆϊ ε 286. Danae prays openly to Father Zeus, as if she were merely one of the suffering race of humanity that looks to him for succour. In her heart, she



entreats help from the God of the Golden Shower. Schneidewin suggested that this line may have served as a consolation to the person at whose request the thrēnos was written.

**18.** θαρσαλέον: the final syllable may be lengthened before ἔπος as in H 375 πεκινόν ἔπος, cf. Pind. *Isthm.* 6. 42 τοιοῦτόν ἔπος.

**19.** καὶ νόσφι (Wilam.): explanatory of θαρσαλέον. Some read τεκνύοφι δίκας making δίκας (gen.) depend on συγγνωθί; others τεκνύοφι (or -ν) δίκαν though -φι is rarely used as a genitive ending (K 458, Φ 295, μ 614), and Aisch. *Prom.* 614 τοῦ δίκην πάσχεις τὰδε; is not parallel. Sitzler conj. τέκνου ἐπὶ δίκᾳ. —Metre: logaoedic.

**XIV.** Stob. *Flor.* 118. 5. Homer, *o* 234, uses the fem. δασπλήτης of ἐρινός. Like Sim., Esphorion 52 (δασπλήτης Εἰμενίδες) uses the masc. adj. with a fem. noun. See on 1. 6. ἰκνεῖται has practically become transitive; ἴκοντο πέτραν Pind. *Ol.* 6. 64. If the poem is directed against the Skopadaí, cf. Theokr. 16. 40, where this family is said to have got no pleasure from its riches ἐπεὶ γλίκυν ἐξεκένωσαν | θυμὸν ἐς εὐρείαν σχεδῖαν στογνοῦ Ἀχέροντος. —Metre: logaoedic.

**XV.** Plut. *Consol.* 11: quoted, together with Pind. *Pyth.* 3. 81, Soph. *Frag.* 761, Eur. *Alk.* 780, to illustrate the sentiment κρείττον ἐστὶ τὸ τεθνάναι τοῦ ζῆν. Cf. also Sim. in Stob. *Flor.* 121. 3 βροτῆς μὲν γὰρ χρόνος ἐστὶ βραχύς· κρυφθεὶς δ' ὑπὸ γῆς | κεῖται θνητὸς τὰν ἅπαντα χρόνον, Simonides 3, Hut. 1. 32 πᾶν ἐστὶ ἀνθρώπος συμφορῇ, Eur. *Heracl.* 608 ff., Bacon "The world's a bubble and the Life of Man Less than a span" **1.** ἀπρακτοί: some read ἀπρηκτοί following Boeckh's dictum: ἀπρηκτον inutile quo nihil perficiat, ἀπρακτον quod perfici non potest. The distinction will not hold. With ἀπρ. μεληδόνες cf. ἀπρηκτους ὀδόντας β 79, ὑμηδεῖς βιωτοιο μεληδόνες Apoll. Rhod. 3. 812. **2.** Cf. Soph. *Aias* 806 πόνος πόνῳ πόνον φέρει, Eur. *Hippol.* 189 πᾶς δ' ὀδονηρὸς βίος ἀνθρώπων κοῖκ' ἐστὶ πόνων ἀναπαισις, and see on Aik. v. 2. **3.** ἐπικρέμαται: Death is the dextrictus enuas super cervice pendens (Hor. 3. 1. 17), cf. Minn. 5. 6 γῆρας ὑπὲρ κεφαλῆς ὑπεκρέμαται, Theogn. 206 ἄτην παῖσιν ὑπερεκρέμασεν, Pind. *Isthm.* 8. 14 ὀδλιος γὰρ αἰὼς ἐπ' ἀνδράσι κρέμαται, *Ol.* 7. 25. —**5.** Cf. I 319 ἐν δὲ ἱῇ τιμῇ ἡμὲν κακὸς ἦδὲ καὶ ἐσθλός· | κάτθαν' ὅμως δ' τε ἀεργὸς ἀνὴρ δ' τε πολλὰ ἐοργως. The words ἀγαθός and κακός have here more than a moral significance. —Metre: logaoedic.

**XVI.** Tzet. *Chil.* 1. 310. On the power of Orpheus' music. Cf. Apoll. Rhod. 1. 560 τοῖσι δὲ φαρμάκων εὐθροῦν μέλπειν δαῖδῃ | Οὐδύροιο πάϊς . . . Ἀρτεμὶν . . . τοὶ δὲ βαθεῖνται

ἰχθ'ες δισσόντες ὑπερθ' ἁλός, ἀμύγα παύροις | ἀπλετοί, ὕγρὰ  
κέλειθα διασκαίροντες ἐπόντο, Theodoret. 3. 767 τοῖς κροίμασιν  
τοὺς ἰχθύας καταθέλων. Horace emphasizes Orpheus' power  
over wild beasts and inanimate nature: 1. 12 7, 1. 24 13,  
*Ars poet.* 391 — 2. ἀνά: tmesis with ἄλλοντο; cf. Pind. *Pyth.*  
4. 228. — 3. σύν: 'keeping time to the measure.' The fish  
follow the minstrel and his song, cf. Pind. iv. 20. There is  
no need of Herwerden's ἐπ' αἰδᾶς. — Metre: logaoedic.  
Reading ἐξ we have synizesis; note ὕδατος, as always in  
Homer.

**XVII.** Plut. *Quaest. Symp.* 8. 3. 4. Perhaps from the  
same poem as xvi. Schneidewin joined xvi. and xvii. with  
vi. 1. ἐννοσίφυλλος: cf. εἰνοσιφυλλος B 632. The νν form is  
Aeolic (from εν-F). ἀήτα: ἀνέμοιο ἀήτη O 626, cf. Hes.  
*Theogon.* 874, Anacr. xii. ἀητᾶ is also possible (cf. Hom.  
ἀκακῆτα) Plato *Krat.* 410 B says οἱ ποιηταὶ τὰ πνεύματα ἀήτας  
καλοῦσιν 3. ἀραρεῖν: epic, and Soph. *El.* 147 ἀκοαῖσι:  
see on Sa. ii. 12. — Metre: logaoedic

**XVIII.** Stob. *Ecl.* 2. 10. Cf. Z 234 Γλαῦκω .. φρένας  
ἐξέλετο Zeus, Ξ 217 ἦ τ' (Hera) ἐκλεψε νοον πύκα περ φρονέοντων,  
Eur. *Frag.* 234 πῶλλ' ... σφάλλουσιν ἀνθρώπους θεοί. — Metre:  
either dact.-epitrite or logaoedic (hexap.) If θεοί forms a  
single syllable, we have an epitritic trimeter or a troch. trim.  
cata

**XIX.** Aristeid. 2. 513. The poet speaks of his fecundity  
and his inventiveness in melodies. τὸ παρόν: the proper  
theme of the poem; θεριζόμενα: refers to digressions from  
the main subject such as mythological parallels. The schol.  
on *Nem.* 4. 37 (60) says that Pindar is referring to Simonides,  
who was fond of digressions. 2. μή μοι: as Pind. *Isthm.* 1.  
3; see on Alkm. xv. καταπαύειτ': scil. τὰν Μοῖσαν rather than  
τὸν αὐλόν. ἀρξάτο: musical preludes (ἀναβολαί) were still in  
vogue even after the introduction of complete instrumental  
accompaniment. — 3 πολύχορδος αὐλός: for the overlapping of  
the musical terms, cf. Soph. *Trach.* 640 ὁ καλλιβόας . . . | οἶκ  
ἀναρσιαν, ἀχῶν καταχὰν ἐπάνεισιν, ἀλλὰ θέλας | ἀντιλιρον μούσας,  
Aristoph. *Aves* 682 ἀλλ', ὦ καλλιβοαν κρέκουσ' αὐλόν, a fragment  
in schol. Aisch. *Pers.* 937 αἰλεῖ Μαρνανδουοῖς καλάμοις κρουῶν  
'Ἰαστί So in Plato *Rep.* 3. 399 D πολυχορδοτάτων is used of  
auletes; hymn to Apollo (i) with notes (Append.) λωτός ( = αἰλός)  
κρέκει; Plut. *Symp.* 2. 4. Ἰὼς που καὶ τὸν αἶλόν ἡρμόσθαι λέγουσι  
καὶ κρούματα τὰ αὐλημάτων καλοῦσιν, ἀπὸ τῆς λύρας λαμβάνοντες  
τὰς προσηγορίας, Pollux 4. 83 αὐλημάτων κρούματα, Suidas (s. v.  
'Ολύμπος ἡγ.) 'Ολύμπος ἡγεμῶν τῆς κρουματικῆς μουσικῆς τῆς διὰ  
τῶν αὐλῶν, Tibull. 1. 1. 4 classica pulsa, Claudian de cons.

*Theod.* 313 *cui tibia flata, cui plectro pulsanda chelys* The terminology was set by the older instrument. *παλὺχορδος* here is an ornamental epithet, and does not connote the varied character of the art of Σμύ. — Metre. logaoedic. Hansen *Philol.* 51 233 finds here an enlargement of the *encometoticum* — ~ ~ ~ — ~ ~ ~ — ~ (4/5 time).

**XX.** Athen. 9. 396 E. Archemoros, the infant son of the Nemean prince Lykurgos and Eurydike, was killed by a serpent in consequence of his nurse having abandoned her charge in order to point out a spring to the Seven against Thebes. See the relief in Roscher I 473. The subject of *ἐδακρυσεν* is the Argive heroes, by whom the Nemean games were instituted in honour of Archemoros. Cf. Bacch. iv. 10 ff., Eur. Frag. 754. The lines may be from an epinikion or a threnos. *ψυχὰν ἀπέννυ.*: cf. Eur. Frag. 801 *ἀπέννευσεν αἰῶνα*, Soph. *Aias* 1031 *ἀπέψυξεν βίον*, and contrast Pind. *Nem.* 1. 47 *ψυχὰς ἀπέννευσεν* 'made them breathe forth their lives.'—Metre: logaoedic; for *ψ* → cf. Pind. *Ol.* 10. 58.

**XXI.** Athen. 4. 172 E; quoted as evidence that the \**Ἀθλα ἐπὶ Μελίᾳ* was by Stesichoros (cf. Frag. 13) and not by Nýkos. Sim. is here referring, doubtless in an episode, to a contest in throwing the spear in which Meleager was the victor. Cf. Hygin. 273. Stes. refers to this victory in the above mentioned *Games in honour of Pelias*, Frag. 3: *θρῦσκων μὲν ἔρ' Ἀμφιδράου, ἀκοντι δὲ νικασεν Μελέαγρος.*—3. The Anauros flows into the Pagasaian gulf. 'Iolkos' includes the territory adjacent to the town. Since this victory of Meleager is not mentioned in the *Iliad* or *Odyssey*, Welcker and Schneidewin thought *Ὀμηρος* meant the author of the Cyclic *Thebaid*. Hiller R. M. 42. 328 suggested that, if in the words preceding *ὅς . . . πάντας*, the poet referred to Meleager as the slayer of the Kalydonian boar (I 543 ff.), we may suppose that Sim. had the *Iliad* in mind. In elegy 85 Sim., quoting Z 146, speaks of Homer as the *Χῖος ἀνὴρ*; though some think the elegy is by Semonides of Amorgos.—Metre: logaoedic. Some make it dact.-epitrite, Wilamowitz ionic.

**XXII.** Diog. Laert. i. 89. The poet takes issue with Kleobulos, who was reported to be the author of the epigram that was inscribed on a sphinx on the tomb of Midas: χαλκή παρθένος εἰμί, Μῖδew δ' ἐπὶ σήματι κεῖμαι, ἔστ' ἂν ὕδωρ τε ναῖη καὶ δένδρεα μακρὰ τεθῇη, | ἥελιος δ' ἀνίων λάμπη λαμπρὰ τε σελήνη, | καὶ ποταμοὶ γε ῥέωσιν, ἀνακλίσῃ δὲ θάλασσα, | αἰτοῦ τῆδε μένουσα πολικλαύτῳ ἐπὶ τιμβῳ | ἀγγελέω παριοῦσι, Μῖδας δτι τῆδε τέθνηται. See Crusius *Philol.* 55, p. 4. Kleobulos, tyrant of Lindos in Rhodes about 600 B.C., was regarded by

some as one of the Seven Sages, though Plutarch (*de E Delphico* 3, expressly says that he, together with Periander, obtained a place in that illustrious number only by reason of his position as a prince and through favouritism. Because of the sententious character of his verse, Simonides was often associated with the Sages (Plato *Rep.* 1 335 E). In *Protag.* 343 C Sokrates says that the poet thought to win a great name for himself by his criticism of Pittakos. Here the detraction of Kleobulos subserves rather the interest of truth than of vain-gloriousness. Cf. i. 4 and Shelley's 'Ozymandias of Egypt': "And on the pedestal these words appear: 'My name is Ozymandias, king of kings: | Look on my works, ye Mighty, and despair!' | Nothing beside remains. Round the decay | Of that colossal wreck, boundless and bare, | The lone and level sands stretch far away."

1. Since Kleobulos was a Karian, *ναύταν* may have its sting. Line 6 is contemptuous enough.—2. A reference to l. 3 of the epigram.—3. *θαλασσαιος* (Pind. *Pyth.* 2. 50) = *θαλάσσιος*, as *ἡθαῖος* (*Isthm.* 2. 48) = *ἡθεῖος*. Cf. Zacher *de nominibus gr. in -aios* pp. 30, 145. *θέντα*, we need the aorist, and *ἀντιθέντα* (mss.) would not be permissible, since, in dact.-epitritic strophes, a logaoedic colon may occur only at the beginning or end of a period or strophe.—4. *θεῶν ἥσσω*: *dis minore* Hor. 3. 6. 5. *λίθον* cannot be a general name for 'monument.' The figure of the *χαλκή παρθένος* doubtless stood on a marble column.—5. *βρότεοι*, absence of notion in adj. in -eios occurs here, Pind. *Isthm.* 7. 7, Frag. 223, Bacch. ii. 53, Solon 4. 28.—Simonides is the earliest Greek poet who often refers directly to the words or authority of his predecessors: he refers to Pittakos in ii., to Homer in xxi. and 85 (*Χίος ἀνὴρ*), to Hesiod in xxiii., to Stesichoros in xxi. Cf. on xxi. and see note on Alk. xxv.—Metre: dact.-epitrite. In vv. 1, 4 the epitrites begin, as in Pindar. In v. 6 note the ithyphallic ending, here prolonged to form a tetrapody. So the tragic poets, e.g. Aisch. *Prom.* 535, Soph. *O. T.* 1095, end their periods with an ithyphallic. Pindar's method is different.

**XXIII.** Clem. Alex. *Strom.* 4. 585. The poet has in mind Hes. *W. D.* 289 ff.: *τῆς δ' ἀρετῆς ἰδρῶτα θεαὶ προπάρουθεν ἔθηκαν ἀθάνατοι μακρὸς δὲ καὶ ἔρθιος οἶμος ἐς αὐτὴν | καὶ τρηχὺς τὸ πρῶτον· ἔπην δ' εἰς ἄκρον ἵκηται, ῥηιδιῇ δὲ ἔπειτα πέλει, χαλεπὴ περ ἐούσα.* Cf. *Anth. Pal.* 9. 653. So Quint. Smyrn. 5. 49 says *αἰπυτατον δ' ἐτέτυκτο . . . | καὶ τρηχὺς ἁθλῆς Ἀρετῆς ἔρος· ἐν δὲ καὶ αὐτὴ εἰστήκει φοῖνικος ἐπεμβεβανία κατ' ἄκρης, | ὑψηλῇ, ψαύουσα πρὸς οὐρανὸν κ.τ.λ., 14. 195 κείνος δ' οὐδοτ' ἀνὴρ*



Ἄρετ' ἐπὶ τέρμαθ' ἔκαεν, | ὥτινι μὴ νόος ἐστὶν ἐναΐσιμος· οὔνεκ'  
 ἄρ' αὐτῆς | πρέμνον ἀσφαλὲς ἐστὶ κ.τ.λ. Also Pind. Frag. 227  
 νέων δὲ μέριμναι σὺν πόναις εἰλίσσόμεναι | δόξαν εἰρῖσκοντι,  
 Epicharm. 120 Ἀ τῶν πόνων πωλαῶντι πάντα τάγαθ' ἀμὲν τοῖ θεοί,  
 Aisch. Frag. 315 τῷ ποροῦντι δ' ἐκ θεῶν | ὀφείλεται τέκνωμα τοῦ  
 πόνου κλεός, Xen. Memorab. 2. 1. 23 ff., Aristotle on Arctia  
 πολυμοχθία γένει βροτέῳ, Verg. Georg. 1. 121 pater ipse colendi  
 | haud facilem esse viam voluit, Schiller Zu der Tugend steilem  
 Hügel leitet sie des Dulders Bahn.

1. λόγος 'story' may be true or false. It often has a suggestion of the mythical and includes *μῦθος*. Only when *μῦθος*, which in Homer means a true or a false tale, assumed the connotation of fiction, could *λόγος* be used to denote prosaic truth. See Pind. *Ol.* 1. 29; the Attic use is set forth by Plato *Phaedon* 61 B ἐννοήσας ὅτι τὸν ποιητὴν δέοι . . . ποιεῖν μῦθους, ἀλλ' οὐ λόγους. (cf. Pind. *Nem.* 9. 6 ἐστὶ δέ τις λόγος ἀνθρώπων. αἶνος αὖτ' ἄλλος, Archil. 86.—3. The reading is doubtful. I have followed Schneidewin. It is difficult to see how Bergk's *θεῶν* could have been corrupted into *θιάν*. Michelangelo suggests *θοόν* 'sharp,' 'steep.' Cf. *ἐθόωσα* . . . ἄκρον ε. 327, *νήσοισι θοῆαι* ο. 299 (cf. *Ἐχενῆαι*, *Τρινακρία*, *Needles*). But if we keep *νῶν* δέ, *θοόν* *χωρον*, even if qualified by *ἀγρόν*, is not sufficiently distinguished from the inaccessible rocks of v. 2.—4. 'Save to him from whose body issueth the sweat that grieves his spirit.' *ψ* after *πάντων* as *ἀσπαζεται* *παντας ψ* *ἀν* *περιπεγχνάη* Plato *Rep.* 566 D.—5. *μόλη*: without *ἀν*, Goodwin *M.* 7. 540. The subject of *ἵκηται* is *δς*, which is not inserted after a preceding relative in an oblique case; cf. β. 54 *δοῖν δ'*, *ψ κ' ἐθέλοι καὶ οἱ κεχαρισμένοι* *ἔλθοι*, β. 113 etc. *ἵκηται ἐς ἄκρον*. so Tyrt. 12. 43 *ἀρετῆς εἰς ἄκρον* *ἰκίσθαι*, Pind. *Nem.* 6. 23 *πρὸς ἄκρον ἀρετῆς* | *ἡλθον*, cf. *Pyth.* 11. 55; *ἄκρον ἰκίσθαι* ψ. 339, ε. 540. Some read *ἵκη*, but the aorist after *μόλη* is preferable.—Metre: logaoedic. v. 1 is a proode. With the *hiatus licitus* in v. 6, cf. Pind. *Ol.* 3. 30 *Ὀρθωσάτ' ἔγραψεν*, and Sim. 26 B *χρυσευκόμῃ Ἐκάτε* (though this may be a relic of the F).

XXIV. Aristod. 2. 513: 'it is time for you to mock those as loquacious dead, who do not know how to keep quiet,' from which introduction Schneidewin's explanation can scarcely be derived (*verba sunt pugilis, qui inflatus caelestium, quos prostratos mortis dederat, alloquitur eum, quocum inani est conprehensum*). Farnell well compares οὐ τιθῆμα' *ἐγώ* | *ζῆν τοῦτον*, ἀλλ' *ἐμψιχον ἡγοῦμαι νεκρόν* Soph. *Antig.* 1166 and refers the words to a man, who though living, was no better than dead. Cf. Phil. 1018 *ἐν ζῶσιν νεκρόν*, Aristoph. *Ran.* 420 *ἐν τοῖς ἀνθρώποις, Seneca epist.* 60 *homo itaque . . . ventrū*

*obedientes animalium loco numeremus, non hominum: quosdam vero ne animalium quidem, sed mortuorum, 122. 10 isti vero mihi defunctorum loco sunt.* Matth. 8. 22, Dante *Inf.* 3. 64 *questi sciaurati, che mai non fur vivi*, 'these wretches, who no'er lived.' κείσαι: cf. Sa. xxiv.—Metre: dact.-epitrite. Also taken as logaoedics.

**XXV.** Theophil. *ad Autolyc.* 2. 8 (1-2 Stob. *Ecl. Phys.* 1. 28). —1. Cf. Theogn. 171 θεοῖς εἶχον, τοῖς ἐστὶν ἐπὶ κράτος οὐ τοὶ ἄτερ θεῶν | γίνεται ἀνθρώποις οὐτ' ἀγαθ' οὐτε κακά, Pind. *Ol.* 9. 28 ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες ἐγένοντ', Eur. *Herakl.* 608 οὐ τίνα φημι θεῶν ἄτερ δαίμον, οὐ βαριπτομον ἄνδρα γενέσθαι. 2. For the differentiation, cf. Aisch. *Eum.* 521 τίς δέ . . . ἢ πόλις βροτὸς θ' ὁμοίως ἐτ' ἂν σέβει δίκαν; (i.e. εἴτε πόλις εἴτε ἰδιώτης) In Frag 67 Sim. says πόλις ἄνδρα διδάσκει.—Metre: logaoedic.

**XXVI.** *Ibul.* 2. 37. Possibly not by Sim., cf. Diels *R. M.* 30. 180. Cf. Archil. 74 χρημάτων ἀελπτων οὐδὲν ἐστὶν κ.τ.λ.—Metre: logaoedic.

**XXVII.** Stob. *Flor.* 118. 6. Cf. Kallinos 1. 14 πολλαὶ κίχεν θανάτου, Hor 3. 2. 14 *mors et fugacem persequitur virum*, | *neq. parcat umbellae iuventutis* | *poplitis timidoque tergo*, the first line being a translation of the verse of Sim.; Curt. Ruf. 4. 14 *effugit mortem, quisquis contempserit; timidissimum quemque consequitur*. If the final — — — is a catal. epitrite we may compare Pind. *Ol.* 7. 17, *Pyth.* 1. 17 — — — — —; if it is to be taken as a troch. dip. catal. we have a logaoedic pentapody.

**XXVIII.** Aristeid 2. 192 (and schol.), Stob. *Flor.* 33. 5. Quoted by Augustus (Plut. *Apophth. Imper.* 207 c) and often cited in later literature; translated by Horace 3. 2. 25 *est et fidelis tuta silentio* | *merces*, in the same ode in which Frag. xxvii. reappears. Hence xxvii. and xxviii. are from the same poem. ἔστι: at the beginning, here as often—ὅπως ἔστι. For the sentiment cf. Pind. Frag 180 ἔσθ' ὅτε πιστοτάτα σιγᾶς ὁδός, *Nem.* 5. 18 καὶ τὸ σιγᾶν πολλάκις ἐστὶ σοφώτατον ἀνθρώπων νοῆσαι (cf. *Ol.* 9. 103, Frag 81), Mel. *Adesp.* 86 α μηδὲ πᾶν ὅτι κ' ἐπ' ἀκαιρίμαν γλώσσαν ἔπος ἔλθῃ κελαδεῖν, Aisch. Frag 188 (cf. 208) πολλοῖς γὰρ ἐστὶ κέρδος ἡ σιγὴ βροτῶν, *Amphis* 44 οὐκ ἐστὶ κρείττον τοῦ σιωπᾶν οὐδὲ ἐν, Eur Frag. 219, 977. Simonides said to a silent man at a drinking party: ὦνθρωπε, εἰ μὲν ἡλίθιος εἶ, σοφὸν πρᾶγμα ποιεῖς, εἰ δὲ σοφός, ἡλίθιον Plut. *Quaest. Symp.* 644 f. Metre: dact.-epitrite or catal. troch. hexap.



**XXIX.** Schol. Soph. *Aias* 375. Cf Pind. *Ol* 2. 15 τῶν δὲ πεπραγμένων | . . . ἀπολήτων οὐδ' ἄν | χρόνος ὁ πάντων πατήρ διναίτο θεμεν ἔργων τέλος, *Agathon* 5 μόνον γὰρ αὐτοῦ καὶ θεοὶ στερικέται, | ἀγέννητα παῖες ἄσσο' ἄν ἢ πεπραγμένα quoted by *Arist.* *Eth.* 6. 2 (τὸ δὲ γεγονός οὐκ ἐνδέχεται μὴ γενέσθαι), *Theogn.* 583, Soph. *Trach.* 742, *Aias* 378, *Hor.* 3. 29. 45 non tamen irritum quodcumque retro est, efficiet neque | distinguet infectumque reddet | quod superans semel hora rexit, *Pliny H. N.* 2. 7 deus nullum habet in praeterita res praeterquam obliuio. —Metre: logaoedic.

**XXX.** Sextus Empir. *adv. Math.* II. 556 (in paraphrase). Cf. skolon vi., which is attributed to Sim., and Ariphron's paian to Hygieia; *mens sana in corpore sano*. Metre: Rossbach thinks we have part of a dactyl-epitritic poem; apart from xxii. most of the examples of this measure are found in the fragments of one or two lines. Logaoedics are also possible.

**XXXI.** Athen. 12. 512 c. Cf. Mimn. 1. 1 τίς δὲ βίος, τίς δὲ τερπνὸν ἀτερ χροῆς Ἀφροδίτης; and Pind. Frag. 126 κηδ' αἰμαυρον τέρψιν ἐν βίῳ· πολὺ τοι ἴ φέρτιστον ἀνδρὶ τερπνὸς αἰων, a line addressed to Hieron. Schneidewin thought this fragment had a similar destination.—Metre: logaoedic rather than dact.-epitrite.

**XXXII.** Athen. 13. 604 B. quoted by Sophokles to shame the schoolmaster who objected to the poet's approval of the expression 'purple' in the line of Phrynichos: *λάμπει δ' ἐπὶ πορφύρεαῖς παρῆσι φῶς ἔρωτος* (cf. Gray's "purple light of Love").—Metre: v. 2 is an iambic dimeter. If v. 1 consisted only of — — — — — — — — — — we should have a proclitic group (cf. Archil. 83). As this is uncertain, we may take the fragment as logaoedic.

**XXXIII.** *Et. Maq* 813. 8. *χλωραύχνης*. 'with pale-green neck' (L. and S.); M. Arnold has "Hark to the nightingale, the tawny-throated." Since *χλωραύχνη* is applied to a girl in *Bacch.* ii 172 the idea of colour is not inevitable here, and *Marindin C. R.* 12. 37 is probably correct in translating either 'supple-necked' or better 'liquid-voiced' (Sunt. elsewhere accentuates the vocal quality *κωτιλη χελιδών* *Frag.* 243 as *Anacr.* 154; cf. *Sa.* xv.). If *χλωρῆς ἀηδών* τ 518 refers to colour, the scholiast's explanation (*ἐν χλωροῖς φαινομένη*) may be near the truth, the reddish brown losing something of its distinctness when the bird is seen in "her shady wood"; cf. *Verg. Georg.* 4. 510 *populea mærens phylomela sub umbra*, and see Warde Fowler *C. R.* 4. 49, Verrall on *Eur. Med.* 906. Metre: logaoedic.

**XXXIV.** Schol. Aristoph. *Aves* 1410. Perhaps, like Frag. xxxiii., from a dithyramb sung at the coming of the swallow (cf. *Folk-Songs* xxii.); so εὐδομον *ἐπὶ* Pind. iv. 17. κλυτά: perhaps 'clear-voiced,' 'loud.' Fennell takes κλυτός to mean 'loud' in κλ. ἀγγελίαν Pind. *Ol.* 14. 21, κλυταῖς ἐπέων ῥοαίσιν *Isth.* 7. 19 (cf. φαεινὰς ὁπός *Pyth.* 4. 28 of loud calumny). If so, κλυτός (= Old Eng. *hlūd*) is used as in the folk-song to the spring *lhude sing cweccu*. Anakr. 67 has ἡδυμελές, χαρίεσσα χελιδοί.—Metre: logaoedic.

**XXXV.** Schol. Pind. *Ol.* 9. 48-74 (αἶνει δὲ παλαιὸν μὲν οἶνον, ἀνθεα δ' ὁμῶν | νεωτέρων). The schol. says that the lines of Sim. are an attack on a judge (thought by Bergk to be Agathokles, Pindar's teacher), who had awarded the palm of excellence to Pindar. Bergk suggested that, in conferring the prize on the younger poet, the judge made the invidious remark that old wine was often inferior to new; a comparison which prompted the reply of Sim. 'the saying is foolish.' Taking μῦθος here as 'myth,' Boeckh thought Sim. was criticizing Pindar's transformation of the old mythology; to which criticism Pindar replied that between age in wine and in poetry there is an essential difference. In Frag. 193 Sim. attacks those who πολεμεῖν τῷ πολλῷ χρόνῳ. On the preference for new songs, see on *Alkm.* i., *Timoth.* vii.—Metre: logaoedic.

**XXXVI.** Schol. Eur. *Or.* 236 (κρεῖσσον δὲ τὸ δοκεῖν, κἂν ἀληθείας ἀπῆ, cf. 782), Plato *Rep.* 2. 365 a. Cf. Aisch. *Agam.* 788 πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι | προτίουσι δικὴν παραβάντες, *Sept.* 592 οὐ γὰρ δοκεῖν ἄριστος, ἀλλ' εἶναι θελεῖ (Ariste des., Xen. *Memorab.* 1. 7. 1 ἀεὶ γὰρ ἔλεγεν (Sokr.) ὡς οὐκ εἴη καλλίων ὁδὸς ἐπ' εὐδοσίαν ἢ δι' ἧς ἂν τις ἀγαθὸς τοῦτο γένοιτο, ὃ καὶ δοκεῖν βούλοιο, Plato *Apol.* 36 D ὁ μὲν (the Olympian victor) γὰρ ὑμᾶς ποιεῖ εὐδαιμονας δοκεῖν εἶναι, ἐγὼ δὲ εἶναι, *Gorg.* 527 B, Eur. *H. F.* 184, "So that they Seem, but covet not to Be," Gascoigne *The Steel Glass*; so in German *Das was man scheint hat jedermann zum Richter, | Das was man ist, hat keinen*. The articular infinitive may be scornful. See on *Alkm.* xii.—Metre: part of a dact.-epitritic line.

## TIMOKREON.

TIMOKREON of Ialysos in Rhodes is chiefly known as the antagonist of Themistokles and his friend Simonides.

Like Archilochos he was a good hater. With Simonides he seems to have waged a war of epigrams. In Frag. 10

Κηῖα με προσῆλθε φλυαρία οὐκ ἐθέλοντα.  
οὐκ ἐθέλοντά με προσῆλθε Κηῖα φλυαρία

he answers the Keian poet's attack (Frag. 170) on his redundant and dislocated style :

Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν δεῖδε  
υἱὸν Ἀλκμήνης δεῖδε Μοῦσά μοι καλλισφύρου.

The inversion recalls the line that damned Thomson's play : "O Sophonisba, Sophonisba O." A sportive sepulchral epigram was written during the life-time of Timokreon, if it correctly bears the name of Simonides (169)

Πολλὰ φαγῶν καὶ πολλὰ πιῶν καὶ πολλὰ κακ' εἰπῶν  
ἀνθρώπους κεῖμαι Τιμοκρέων Ῥόδιος.

Timokreon is reported to have distinguished himself as an athlete and as a glutton at the court of the king of Persia, where he took refuge after his expulsion from Rhodes. His originality as a poet lies in his adoption of the triadic grouping in monodic skolia to express satire and polemic. Before Timokreon the triad had been restricted to hymns, epinikia and other species of choral composition that were eulogistic in character. With him it is made to subserve the purpose of the iambics of Archilochos. Like Stesichoros, Ibykos, and Simonides, Timokreon gave a lyric setting to the fable, which was a favourite subject of the skolion. Though he used the dactylo-epitritic measure of choral lyric, he seems to have composed skolia rather than choral songs. He also used the catalectic dimeter ionic a minore in stichic form. His dialect is mainly Doric from which specific Rhodian forms are absent.

I. *Plut. vita Themist.* 21. The grouping in short strophes and the use of ἀλλὰ τινε point to a skolion. Each of the other singers had in turn praised his favourite. There is no reason for supposing with Sintenis that the reference to Pausanias, Xanthippos, and Leutychidas represents a covert attack because the career of each was not free from reproach. Pausanias is the victor at Plataia, not the would be despot ; Xanthippos is not the enemy of Miltiades, but the distinguished citizen who was honoured by a statue on the Akropolis ; and

Leutychidas is the victor at Mykale, not the venal general who died in disgrace. Kirchhoff *Hermes* 11. 38 ff. connects the circumstances mentioned in ll. 5 ff. with the events recorded by Hdt. 8. 108-112, 121-123 (480 B.C.) and concludes that, in one of the revolutions that followed the disaster of the Persians, Timokreon was expelled from Rhodes because he had been an adherent of their policy. Kirchhoff argues that Themistokles was then at Andros with the Greek fleet and that his refusal of the poet's request for restoration to his native city prompted this attack. There is nothing to show that the fleet of Eurybiades and Themistokles was in Rhodian waters, and I prefer to place the poem between 476 and 471, probably the year when Themistokles was ostracized.

2. *Λευτιχίδαν*: with *ev* as in Hdt. The native Doric form would be *Λα-*. We often find *ev* for *ea*, *ew* in Ionic monuments. Pausanias calls him *Λευτιχίδης*. *ἐγὼ δέ*, with *δε* of the apodosis. *ἐπαινέω*: cf. Sim. 11. 14. The mention of Aristeides only serves to lead up to the attack upon his rival. 3. This order (adj., prep., noun) is especially common in Pindar, e.g. *Ol.* 2. 71 (cf. Gildersleeve on 5. 22), Sim. ii. 4. —4. *ἔνα*: with the superlative as in *fortissimus unus*. Cf. Soph. *Phil.* 1344 *Ἑλλήνων ἔνα κριθέεντ' ἀριστον*, *Αἴας* 1340 *ἐν' ἄνδρ' ἰδεῖν ἀριστον Ἀργείων*. On the less strict use, see Jebb on *O. T.* 1380, *Trach.* 460. *Θεμιστοκλή* is a suspicious form. *-κλή* (3rd century Doric) produces hiatus, which some defend. *Δατώ*: why Lato should detest Them. is not clear. Some think that the mother, like her son Apollo, was *ἄψευδης*. (In Lykia she protects the sanctity of groves.) Others regard her as *κουροτρόφος* and think that Them. was a rascal from his earliest youth. —5. The vigour of the assault suits the beginning of the antistrophe. *προδόταν*: the personal enemy, not the Medizing commander who was involved in Pausanias' treachery. —6. *κυβαλικός* — *κόβαλος* — *πανούργος*, *κακούργος*. Hesych. has also *κυβηλιστάς* καὶ *κοβάλους* [καὶ] *κακούργους*; *κυβηλικὸν τρόπον*; and *κυμβαλικὸς τρόπος* (with parasitic nasal; cf. *K. Z.* 33. 366 ff.). L. and S. accept Hermann's *σκιβαλικτός* 'dirty,' though the *κ* form is doubtful. Ahrens read *σκιβαλισκίοισι* a contemptuous diminutive. Grote (5. 135) thought that, while Timokreon's attack may be exaggerated through personal hate, the charges of venality against Them. are too well supported by other evidence to be discredited. Recent German scholars hold that these charges are due in large measure to the gossip set afloat by Themistokles' enemies (e.g. the story in Hdt. 8. 45). *Calumniare fortiter, aliquod adhaerebit*. The tale that Them. was worth 100 talents when he was condemned to death rests on the authority of the oligarch Kritias, whose



sources of information would not have been friendly to the democratic statesman. No doubt the poems of Tim. helped to spread the belief in the corruptibility of Them. Cf. Bauer *Themistokles* 13, 23, Bosolt *Griech. Gesch.* 2. 386. We need not believe that the three talents of l. 8 were the price paid in l. 6.—7. Ἰάλυσον is scanned — — — — —; cf. *Anth. Pal.* 7. 716, l. Ἰαλυσαιο — — — — —. Homer has — — — — — B 656, Pindar — — — — — *Ol.* 7. 74. In v. 3 we have a dactyl in the second place, here a spondee—a substitution that is the more excusable because it occurs in a proper name.—8. ἀργυρίου ἀργυρον as in Boiotian (Cauer 298. 51) and Lakonian (ll v, 12). Themistokles' booty amounted to the sum he possessed before he began his political career. 10. After the unsuccessful attack on Andros, the fleet proceeded to the Isthmos to distribute the prize of excellence to the most worthy of the commanders. The narration in 10-12 may refer to this event, when Them. failed to get the first place. γλοιῶς: Bergk read γλοιῶς 'stingily'; cf. γλοιῶς ῥυπαρός. But cf. γλοιῶς-νυστατικῶς Hesych. ἐπανδρόκειν may contain a sting; cf. Plato *Laws* 918 n, Theophr. *Char.* 6. For the form, cf. the variation between ἡνιοχεύω and -εω and see on Alkm. x. 8.—11. No greater offence to the poet of an "unbounded stomach" Cf. Athen. 10. 416 a. Bergk conj. ψυδρά 'counterfeit,' Ahrens ψηχρά 'shabby,' 'nean.' Some think the meaning is that Them. took the lion's share.—12. οἱ: scil. 'at the Isthmos' (Ἰσθμοί). ὥραν *curam* Ahrens and Kirchhoff Cf. Hdt 9. 8 ὥρην ἐποιήσαντο οὐδεμίαν, Tyr. 10. 11 ἀνδρὸς ἀλωμένου οἵδεμι' ὥρην γίγνεται. μὴ ὥραν with synizesis; not *Fōran*; *Fōrāw* lost its *F* very early. ὥραν (mss.) has been variously translated: 'that his harvest-time might never come'; 'that he might not live to next year'; 'that his day might be no more' (against this is the position of μή and the meaning of γενέσθαι; cf. Headlam *C. R.* 6. 438). Were μὴ ὥραν γεν. a form of the colloquial μὴ ὥρασιν ἵκοντο (cf. Aristoph. *Lysistr.* 1037) = *perpet* it might be defended; but the singular is unsupported. Cobet read μὴ ὥρας or μὴ 's ὥρας. Bergk suggested χάραν = *curam*—see his note on Theogn. 152.

The poem falls, according to Ahrens' arrangement (cf. *R. M.* 2. 457) which is here adopted, into three groups which, because of their slight extent, are well suited to a convivial song. Boeckh thought we have only part of the strophe, the antistr. beginning with 5; Hermann made 1-4 the epode, 5-12 the strophe. Roszbach thinks the poem is a fragment and that it is monostrophic.—Metre: dact.-epitrite. The use of this rhythm, generally solemn and stately, as a vehicle of satire and invective is surprising. Perhaps the poet de-

signed a contrast between form and contents. Aristophanes uses the same measure for caricature and parody. The dialect avoids certain Doricisms (*αἰ*, *τίγα* l. 1, *τοί* l. 12). *ξείρον*, the form adopted by the choral poets, is properly Ionic. For *Τιμοκρέοντα*, *-έοντα* has been proposed unnecessarily, though in fact Rhodian shows this contraction, which is probably due to the influence of Ionic. *Τιμοκρηῖν* (nom.) appears in Telos, Causer 169 c, 3. Synizesis is very frequent.

**II.** Plut. *ll.*: after the flight and sentence of Them. (468 ?) he was reviled even more immoderately by Timokreon.—Metre: dact.-epitrite.

**III.** Plut. *ll.* (cf. Apostol. 7. 28): when the question was under discussion whether Tim. should be banished for Medizing, Them. voted against him, and when Them. was accused of the same crime, Tim. wrote this poem. This statement cannot well be correct since the charge of Medizing brought against Them. was later than his ostracism, while the like charge against Tim. was much earlier. There is nothing to show that Them. voted to exile his former friend as a Persian sympathizer. Kirchhoff thinks *iii.* is later than *ii.*, referring the latter poem to Timokreon's exultation over the ostracism (471 B.C.) of his enemy.—2. *ὀρκιατόμει* with *δρα*, see p. 280. The Ionic form is *ὀρκιστομέω*.—4. An allusion to the fox of the fable that lost his tail. The *skolia*, e.g. *xiv.*, often referred to fables.—Metre: dact.-epitrite. In l. 5 Bergk suggested *κἀλλαι* (glyconic) or *ἀλώπηκες* (5-1). The verse may be incomplete: dact. trip. + the first syllable of an epitrite. Ahrens divided after *ὀρκιατομεί* (sic) and *κόλουρις*, making the first two lines iambic. He read *μόνος* in l. 1.

**IV.** Schol. Aristoph. *Acharn.* 532 (cf. 530 ff. *ἐντεῦθεν ὀργῇ Περικλέης οὐλύμπιος | ἤστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα, | ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους, | ὥς χρὴ Μεγαρέας μῆτε γῆ μῆτ' ἐν ἀγορᾷ | μῆτ' ἐν θαλάττῃ μῆτ' ἐν ἡπείρῳ μένειν*). Cf. Thuk. 1. 139. The poem is a *skolion*. Isodor. Pelus. *Ep.* 2. 146 says it was an ancient custom after the banquet to sing to the lyre *ἀπόλοιο, ὦ Πλοῦτε, καὶ μῆτε ἐν γῇ φανεῖης, μῆτ' ἐν θαλάσσῃ*. Aristoph. *Vespae* 1063 is also a parody of Timokreon.—1. *ὄφελεν*: impersonal as Pind. *Nem.* 2. 6 *ὄφελει . . . νικᾶν Τιμονόου παῖδα*, Lucian *Dea Syr.* 25 *οἷα μῆτε . . . ἐμὲ ἰδέσθαι ὄφελε τυφλέ*. Plutos is first called 'blind' in Hipponax 20; cf. Theokr. 10. 19. To avoid the (inoffensive) tautology of *γῆ* and *ἡπείρω*, Farnell conj. *μῆτ' 'πὶ γῆς* 'above the earth,' Schneidewin *οἶρανῶ*, which was defended by Haupt *Opusc.* 3. 352, Teuffel *Jahrb.* 1859, p. 760. Cf. Aristoph. *Vespae* 22 (the riddle at the banquet) *τί ταῦτόν*



ἐν γῇ τ' ἀπέβαλεν κἄν οὐρανῷ | κἄν τῇ θαλάττῃ; Hes. *Theogon.* 972 of Plutos: *ὅς εἰς' ἐπὶ γῆν τε καὶ εἶρεα νῶτα θαλασσης.* On the power of wealth cf. trag. adesp. 129 σοὶ δέ (εἶπετο) καὶ χθών πάσα καὶ πάντες.—Metre: Rossbach, Christ, and Zambaldi regard the metre as trochaics with frequent irrational longs. Each verse falls into three dimeters. Some would divide into six (Engelbrecht into four) verses. Cf. Aristoph. *Pax* 651 ff. Trochaics are found in the writers of choral poetry only when the tone is subjective. Others find epitrites II. hexam., 2. hexam. catal.). Note the absence of Doric forms. Perhaps the fragment has been Atticized like Praxilla's skolia. The Rhodian form would have been φανήμειν.

## KORINNA.

KORINNA, the most famous Greek poetess after Sappho and by some included in the Alexandrian canon of the Lyric Poets, was a native of Tanagra in Boiotia. She seems also to have resided in Thebes. Myrtis is said to have been her teacher as well as Pindar's, but it is also reported that the great Theban was her disciple. When the youthful Pindar, criticized for his neglect of the mythological element, packed his next hymn full of myths, Korinna gave him the famous advice: 'Sow with the hand, not with the sack' (τῇ χειρὶ δεῖ σπείρειν, ἀλλὰ μὴ δλωτῶ θιλάκῃ). Tradition reports that she was victorious over Pindar no less than five times, and that in the gymnasium at Tanagra there was a statue which represented the poetess binding on her brow the emblem of victory. Pausanias (9. 22. 3) adds that her success was due to her beauty and to her use of the native Boiotian speech. It is difficult to reconcile the story of her contest with Pindar and her advice to Myrtis (v), unless we suppose she failed to follow her own counsel, or offered her advice after she herself had entered the lists. It should be remembered that, though poetical contests may have occurred in Boiotia (Reisch *de nouis certamin.* 56), they were especially an Attic, a democratic institution at the beginning of the fifth century. Still, the Theban eagle may have tried his wings at home, though his later genius would have scorned such a confession of fellowship with local bards. If Pindar after his defeat called Korinna a

'Boiotian sow' (the ἀρχαῖον βουίδος), we must remember the Boiotian *Ἰάντες*, the Greek attitude, which is not that of the Semites, and the fact that 'cow' is sometimes used of a woman; not to speak of 'ox-eyed.' (cf. on *Alkin.* iv. 47.

Korinna wrote epigrams and nomes. Reference is made to five books. The subject-matter of her poetry was local legends such as would appear in the *Boiotos*, the *Kataplus*, or story of Orion, whose daughters died to save their country from pestilence and were transformed into comets, the *Seven against Thebes*, the *Iolaos*, and the *Minyades*. Her melic poems were sung by choruses of girls. In her choice of metres she shows, apart from the hexameter, the influence of the Lesbians in her fondness for short logaedic cola (tripodies, tetrapodies). When her poems were studied by the grammarians, they were accessible only in a modernized edition a hundred and fifty years later than her time. This edition contained such spellings as ου for *ύ*, *υ*; υ for *αι*; η for *αι*. To restore the contemporary dialect with certainty is impossible, but it is probable that in Tanagra about the year 500 B.C. the above mentioned uses of ου, υ and η were unknown. Possibly Korinna used ει for Panhellenic η, ι for ε, ι for ε before vowels, and αε, οε for αι, οι. At least this ει for η came in with the introduction of the Ionic alphabet, and the other spellings are attested in the epichoric alphabet. Paus. *ll.* says of her dialect: ἦδεν οὐ τῇ φωνῇ τῇ Δωριδί, ὥσπερ ὁ Πυδαρος, ἀλλὰ ὅποια συνήσειν ἔμελλον Αἰολεῖς, the Boiotians being regarded as Aiolians.

I. Apollon. *de pron.* 98 B. From the *Κατάπλους*, which probably derived its name from Orion's journey to the East to regain his sight.—1. *νίκας*: the omission of the augment is an epic reminiscence.—2. *Ἰαρίων*:—*Ἰαρίων*. Nauck restored the open form in Homer, and Pindar has *Ἰαρίωνα* *Nem.* 2. 12. *χώραν*: the land mentioned cannot well be *Ἰρία* (καλλιχόρῳ χθονὶς Ὀρίας, i.e. *Ἰρίας*, *Frag.* 8, so called from *Ἰριεύς*, the father of Orion), unless Kor. accepted the fanciful etymology derived from the miraculous birth of the hero. Cf. Ovid *Fasti* 5. 535 *hunc Hyrieus, quia sic genitus, vocat Uriona*: *perdidit antiquum littera prima sonum*. The older form *Ἰαρίων* would seem to render impossible any con-

nection with *Τριεύς* or *οἰρεῖν*. The city of *Τρία* belonged to the territory of *Τανάγρα*, and *Tanagra* was the home of *Orion*, who purged the land of wild beasts—a foretype of Tennyson's *Arthur*. Cf. Müller *Orchomenus* p. 100. *έως* direct reflexive: -οῦ, with -r of the gen. Cf. Dor., Boiot. *τεως* = Hom. *τεοῖο*. The dat. is *ἐν* Kor. 36, *For*, *Fv* Boiot. inser.—3. *ώνύμανεν*: aor. *ώνουμηνεν* (mss.) would be the form of the imperfect in the fourth century.—Metre: logaedic. In v. 1 *ο* is lengthened under the ictus before *μ*; or *μ* is doubled as in *ἐκμυέγαροι* in Hom. Cf. on *Alk.* iv 1. In v. 2 *Ω* is shortened before *α*; cf. *Orion* in *Vergil*.

II. Hephaist. 11. *διάνεκως* refuses to lengthen the initial vowel in the compound. Hom. has *διηνεκής*, whence *Empedokles* derived *ἡνεκέως*, *κεντροηνεκής* etc. Cf. *ἀνερθευτος ἀνῆρθευτος*, *ἀνδλεθρος ἀνωλεθρος*, *ἐνάνεμος εὔνεμος*, *ἀνδριθμος ἀνῆριθμος*. Attic *διάνεκως* (*Philox.* 2. 24) shows that we must derive the word from *δι* + *-ανεκής* (from *αν(εν)εκής* accord. to *Prellwitz*). *εὔδεις*: *εὐδῖς* is possible. Hartung thought the poetess was addressed by a goddess. Hermann filled out the hexam. by *ἑπναλέα*.

III. Apollon. *de pron.* 65 A. *ἰώνη*: most editors read *ἰώνει* or *ἰώνει* (-έγωνη). *ἥρωας* - *ἥρωϊνή*, *ἥρωῖς*. For the thought cf. *Hymn* 1. 160 *μησάμεναι* (the *κοῦραι* *Δηλιάδες*) *ἀνδρῶν τε παλαιῶν ἡδὲ γυναικῶν* | *ὑμῶν δαΐδουσιν*, Hes. *Theogon.* 100. Metre: logaedic.

IV. Hephaist. 58. *γεροῖ'*: *γεροῖά* (or *γέροια'*) from *γεροῖός* (cf. Boiot. *παρποῖος* < *ῥος*) is an unexplained by-form of *γεραῖός*. Perhaps we should read *γεραῖ'* here. *Γεροῖά* ('Tales of a Grandfather') was the title given to a collection of *Korinna's* poems (*Hercher Hermes* 12. 315). *λιγυροκ.* cf. on *Sim.* xxxiii. Metre: logaedic with a tribrach as basis. In v. 2 note the 'Attic' correction in the *thesis* and cf. *Folk Songs* xxvii 24. Less striking is correction in the *arsis* e.g. *Sim.* xx.

V. Apollon. *de pron.* 65 A. -2. *ἰώνγα* is used by the Boiotian in *Aristoph.* *Acharn.* 898.—3. *βανά* - *γυνή*. Cf. *Aisch.* *Sept.* 1038 *γυνή περ οὔσα*, *Soph. Antig.* 61 *γυναῖχ' ὅτι ἐφύμεν*.—4. *Πινδάρου* (*Wilam.*): the short dative form (-ωι), as in the allied Thessalian dialect, is required by the syntax (*τινὶ πρὸς ἐπὶ βαίνειν*). *Πινδάρου*, if correct, would be the only epic gen. in -οιο in Boiotian and the only non-Boiotian form in *Korinna*. *ποτ' ἐπὶ*: *Theokr.* 15. 10. Hartung, and L. Schmidt (*Pindar's Leben* 19) thought that the *ἐπὶ* was emulation of *Pindar's* style, not an *ἀγών*. Reisch o. c. 58 suspects the tradition of the contests of *Myrtis* and *Korinna* with

Pindar, which is accepted by Welcker *Kl. Schr.* 2. 154 — Metre: logaoedic. Most editors write in two lines regarding the first as a log. hexapody, the second as cretic (cf. Bacch. 52 = 23).

**VI.** Schol. B 498. Note the parallel form to *Θέσπεια*. Thespia was a daughter of Asopos (cf. Bacch. iv. 39) — Metre: dact.-hexameter.

## LAMPROKLES.

LAMPROKLES, an Athenian dithyrambic poet of the older style, was a scholar of Agathokles (the teacher of Pindar in musical technique) and the master of Damon, who in turn was the instructor of Perikles and Sokrates. Damon may have derived from his master the doctrine that simplicity is essential to the best music. It is possible that Lamprokles is identical with Lampros, Sophokles' instructor in music. Lamprokles' anthem to Athena began in the same way as the poem on that goddess by the tragic poet Phrynichos; and some ancient authorities mention Stesichoros as the composer of a song with a like exordium. Bergk thought the similarity was due to the fact that these poets adopted the words of an ancient poem. That Athena should be the subject of a dithyramb is singular, perhaps the poem is simply a hymn.

Aristoph. *Nubes* 967 and schol.; schol. *Aristerid.* 3. 537. This famous song, like the 'Loud Strain' by Kydides or Kekeiles, was taught Athenian lads by their schoolmasters in the good old times, and was sung in a high pitch. With its heaping of epithets after the style of old hymns the fragment shows a panorama of the divine attributes. The use of the hexameter also recalls the ancient hymns.—1. Also cited without *δεινὰν* . . . *έγρ.* Some read *περσέπταλιν κληΐζω πολ. άγν. έγρεκύδοιμον* here and Hes. *Theogon.* 925 (with *δεινήν*) recalls *εγρεμάχη* of Pallas *Hymn* 5. 424. 2. *ποτικλήζω* = *προσκαλῶ αἰνέω*. Cf. *έπικαλῶ* Aristoph. *Lys-str.* 1280, *θεον παρακαλεΐν δέω* *Ran.* 395, and *Sa. i. 5.* *κλειζω κλειω* 'celebrate' has been confused with *κληζω* 'name' (Soph. *O. T.* 733) *πολεμαδόκον*. as *Alk. ii.*; for the formation, cf. *έκαταβολος* *Terp. ii.*, *Πιλαμαχος* *Stes.* 48 — Metre: dact.-epitrite (?).

## PRATINAS.

PRATINAS of Phlius was the first writer of satyr dramas, which he introduced into Athens. He is known to have written thirty-two such plays and eighteen tragedies, and to have won only a single victory. He was a rival of Aischylos and competed with that poet on his first appearance in 499, when the wooden seats used by the spectators in the theatre are said to have broken down. He died before 467. We have no proof that he was a lyric poet, for the first fragment may, like the rest, be taken from an hyporchematic song in one of his satyr plays. Pratinas' fragments are interesting because he is the first poet to protest against the encroachment of the musical accompaniment upon the words, an encroachment that marks the decline of the lyric in the fifth century. His invective is probably directed against the musical and metrical innovations of the dithyrambic poet Lasos, who had attached greater importance to the rôle of the musician than to that of the poet.

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**L.** Athen. 14. 617 B: 'when some hired flute players and choreutae were occupying the orchestra, Pratinas says that some people were angered because the flute players did not play in tune with the choruses, as was the ancient fashion, but the choral singers kept time with the flute-players. His own opinion Pratinas sets forth in the following hyporcheme.' This poem, as well as the *Dysmaimni* or *Karyntides*, is generally regarded as a separate lyric. Against this may be urged the fact that the references in ll. 3, 16, 17 are to a band of satyrs, the attendants of the god in whose honour the satyr play was composed, and not to a chorus that is connected with the cult of Apollo, the divinity proper to the hyporcheme. Cf. K. O. Müller *Kl. Schr.* 1. 519, Blass *Jahrb.* 1883, p. 663. On the other hand it may be urged that in the hyporchemes of Simonides (xiii x.) and of Pindar (Frag. 112, 116) we find a similar tendency to touch upon the theory of music; and in *de mus.* 31 Plutarch expressly refers to Pratinas as a lyric poet. The poem probably dates between 479 and 467. Aristotle (*Pol.* 1341 a 30) says that, after the conclusion of the Persian wars, the flute was much in vogue; and other evidence (cf. Arch. Zeit.



1881, p. 303) shows that it had a place in the Panathenaic festivals at an earlier date.

1. **θόρυβος** ὅδε may refer to the turbulence of the previous performance, possibly a dithyramb. In Pratinas' time it is not certain that the satyr play regularly followed upon a trilogy. If it refers to the din raised by the *present* chorus, the poet is pointing his satire by an imitation of the art he castigates. **ἐμολεν** is indecisive, as the aorist may be the shorthand of the perfect. Note the heaping of dental sounds, and cf. Soph. *Aias* 528, *O. T.* 371. Soph. *Phil.* 202 has **τί τόδε** in excited discourse with resolved long syllables as here. Cf. Eur. *I. A.* 317 **τίς ποτ' ἐν πίλαισι θόρυβος καὶ λόγων ἄκοσμα**; ὅδε is often contemptuous like οὗτος. Note the variation between **τίς** (attracted to the gender of *θορ.*) and **τί**. — 2. **θυμέλαν**: here the space about the altar, the orchestra (Haigh *Attic Theatre* 138 is in error). Aisch. *Suppl.* 668 uses the word in the unextended signification. 3. **Βρόμιος** belongs to me, the poet. The **ἀλχητής** is not the chief worshipper of the god. — 4. **σύμενον**: the better attested **θιμενον** is defended by Curtius *Verbum* l. 191 as an aorist like **σιτο**, **σιμενος**, **κλιμενος**. Hesych. has **ἐκθύμενος** **ταχύς**. Though **θῶ** **θυῶ** are *voces propriae* of the **θυιάδες**, the **ι** in **θιμενον** cannot be explained. There is no trace of a **θεῶ** parallel to **σειῶ**. **Ναϊάδων**: Like the Nymphs (*Anakr.* ii.) and Mαινάδες (*Alkm.* xi.), the Naiads are often represented as attendants of Dionysos. Cf. Roscher 2. 2245 ff. **ἀν' ὄρεα** recalls *Alkm.* xi. l. — 5. **οἶά τε**: so *Γ* 73, *Alkm.* xi. 4. **κύκνον**: the swans that sing in Greek poetry (*Hymn* 21, Eur. *I. T.* 1103, Aristoph. *Aves* 769) are 'whistling' not 'common' swans. Nor is their song the mark of approaching death. **ἄγοντα**: cf. **ἄγω μέλω**, **ἄδω** Hesych., **ἀναγνέω** in Lasos; **κύκνοι κινήσωσι μέλος** Apoll. Rhod. 4. 1301. **ποικιλόπτερον** goes with **μέλος** not with **κύκνον**; cf. **πτεροπόικιλος** Aristoph. *Aves* 248. Songs have wings: **πτερόεντα ὕμνον** Pind. *Isthm.* 5. 63. 6. Song is the lord, the flute is the servant. Cf. **ἀναξιφόρμιγγες** Pind. *Ol.* 2. 1 and the note on Bacch. iii. 10. **βασίλειαν**: cf. *le chant du roi*. Plut. *de mus* 30 says **τὸ γὰρ παλαιὸν συμβεβήκει τοῖς ἀλχηταῖς παρὰ τῶν ποιητῶν λαμβάνειν τοὺς μισθοὺς πρωταγωνιστοῦσης δηλονότι τῆς ποιήσεως, τῶν δ' ἀλχητῶν ὑπηρετούντων** (cf. l. 7) **τοῖς διδασκάλοις**. 7. With this verse the measure passes over to the *Enripideum*, a dance rhythm, as is indicated by **χορευέτω**; cf. Aristoph. *Thesmoph.* 968. — 8. Cf. Bacch. xiii. 5 and see on *Anakr.* x. *Galen Hipp.* ei *Plat. doctm.* 9. 5 says **Δάμων ὁ μουσικὸς ἀλχητρίδι παραγενόμενος αὐλοῦσθαι τὰ Φρύγιον νεανίαις τισιν οἰνωμένοις καὶ μανικά ἅττα διαπραττομένοις ἐκέλευσε αὐλῆσαι τὰ Δωρίον**,



Cicero *de consiliis suis* vol. 11 p. 75 (B.-K.) *ut cum violenti adolescentes, tibiarum etiam cantu, ut sit, instincti, mulieris publicae fores frangerent, admonuisse tibiainam, ut spondeum caneret, Pythagoras dicitur.* Wilam. reads κώμοις αὐτὸ θεοί.

10-11 are obscure. I follow Emperius' emendation. παῖ· cf. Aristoph. *Vespae* 456 παῖς (i.e. παῖων ἀπέλανε) τοὺς σφῆκας ἀπὸ τῆς οἰκίας, Paus. 1. 24. 1 Ἀθηναῖα πεπολήται τὸν Σιληνὸν Μαραῖαν παλαιά. φρυγίου: comparatur tibiae sonitus cum roce rubetae, quibus sane aliqua similitudo intercedit. Intellegendum vero illud rubetae genus, cujus dorsum taenia diversi coloris variatum est, quam nunc Calamitam dicunt. Hoc enim genus et vocem multum tibiae simillimam et in Graecia reperitur etiam nunc (Emperius). Bergk read τὸν φρύγα τὸν αἰδοῦ πακίλοι προαχόντα 'drive off the Phrygian, whose notes sound above those of the skilled singer of the chorus.' He thought 'the Phrygian' represents his native musical mode, which may have become popular with the writers of the dithyramb. Jacobs read παῖς τὸν φρυγα τὸν ποικίλοι θροὸν προαχόντα. Schweighauser suggested there might be a reference to the musician Phrynis.—12. ὀλοσισιαλοκάλαμον: 'constructed of spittle wasting reed.' The ms ὀλοσσιαλοκ, 'the reed which is all spittle' may be correct. With this vituperation, cf. the epigram cited on Melanippides.—13. θ' ὅπα: Wilam. θῶπα. 14. ἰδοῦ: contemptuous or indignant; cf. Aristoph. *Thesmoph.* 206. Note the hiatus with the interjection. 'Look you, here we see their right hands and feet flung about.' By δεξιά is indicated the rapid chasing of the fingers on the stops of the detested flute, while the feet of the dancers are flung out in wild excitement as they keep time to the notes. Michelangelo maintains that with v. 15 the chorus proceeds to set forth the mimetic gestures and the dance that are appropriate to Dionysos. But σοι may well be ironical. Bamberger's δεξιάς gives an easier constr. than δεξιά.—16. θριαμβοδιδ.: for the formation cf. βακχέβακχος, ἰοβακχος.—17. Aeyndeton in prayers Sym. xiii. 15; prayer at the end Pind. *Ol.* 1. 116, 6. 105. ἄκου· χορείαν: properly metonymy as in κτύπον δεδορκα Aesch. *Sept.* 103, προῖφάνη κτύπος Soph. *Phil.* 202, σάλπιγξ φαίνεται Aesch. *Eum.* 568, χεῖρ ὅρα τὸ δράσιμον *Sept.* 534, canent quod viscere par est Catull. 62 9; ἰδοῦ of sound Soph. *Aias* 870, O. K. 1477, *El.* 1410. See on Bacch. xiii. note at end. Δώριον: with two endings as Σκαμάνδριος Soph. *Aias* 418, Παρνασσίος Eur. *I. T.* 1244, Ἀήλιος *Troad.* 89. In melic poetry common, uncomp. adj. in -ιος lack adjectival motion very rarely (in Pind. five times, and in Arist. on *Ἀρετά* 1. 13). In the elegiac fragments this phenomenon is found four times. Pratinas is the only purely Doric poet of



Bergk for αἰδᾶ λαβρ. Others read αἰδαν, αἰδαν, αἰδοις. Cf. λαβρογόνης T 479. The Aiolians were a self asserting, swaggering race of fighters. Herakl. Pont. in Athenaios says of their musical mode that it was 'elevated and fearless, pompous, inflated, and full of pride.' Metre: v. 3 points to a dactylo-trochaic strophe. Most editors make five troch. dip. of l. 1, and a hypercatalectic troch. verse of l. 2. Bergk thought αἰ had dropped out before νεῶν. Kaibel arranges in short verses with word-breaking.

## PHRYNICHOS.

PHRYNICHOS, the Athenian tragic poet, an older contemporary of Aeschylus, was the author of the *Capture of Miletos* (496), *Phoinussai* (476), and *Alkestis*, and seems to have written hymns, paians, and dithyrambs. His tragedies were more like oratorios with dancing than dramas.

**I.** Schol. Aristoph. *Nubes* 967, schol. Aristeid. 3. 537. See on Lamprokles.—Metre: dact.-epitrite.

**II.** Athen. 13. 564 F, 604 A: from the *Troilos*, which was either a dithyramb or a tragedy (so Nauck Frag. 13). Quoted by the poet Sophokles, who reproved the carping schoolmaster for his matter of fact theory of poetry (see on Sim. xxxii.); cf. πορφύρεῃ Ἀφροδίτῃ Anakr. ii 3 and *purpureus Amor*. Val Flacc. has *ordo purpurei*, Ov d *purpureae genae* after Apoll. Rhod. 3. 121 Ἔρως . . οἱ ἀμφὶ παρειᾶς | χροὶ τῇ βάλλεν ἔριθας.—Metre: dact. trip. with anac + ithyphallic. Cf. Archil. 79 Ἐρασμονίδῃ Χαρίλαε, *χρῆμα ται γέλοιον*, where the caesura divides the two cola.

## DIAGORAS.

DIAGORAS of Melos, 'the Atheist,' flourished in the second quarter of the fifth century and was a younger contemporary of Pindar and Bacchylides. He is said to have composed songs, *erikomia* and *paian*s. The tradition that he wrote dithyrambs is doubtful unless the word is taken in the later and wider sense (see the Introduction).

His poetry was perhaps the product of his earlier years and is reported to have been free from the impiety which made him notorious (Aristoph. *Aves* 1072). Literary gossip said that this was occasioned by the failure of the gods to punish a poet who had robbed him of a paian; soberer tradition ascribed it to his study of the Atomistic philosophy. His *Ἀποπνεύζοντες λόγοι* (in prose) contained an indirect attack upon the traditional faith, and his *Φρύγιοι λόγοι*, if a separate work, profaned the Mysteries (cf. Andok. 1. 29). These works would stamp him as guilty not only of *ἀσέβεια* but also of *ἀθεότης*. Blomfield thought that Diagoras is referred to in Aisch. *Agam.* 369 οὐκ ἔφατις | θεοῖς βροτῶν ἀξιοῦσθαι· μέλειν | δοῖσις ἀθικτῶν χάρις | πατοῖθ'. ὁ δ' οὐκ εὐσεβής. Diagoras was condemned to death at Athens on a charge of impiety, certainly before the beginning of the Peloponnesian War, and fled to Pellene in Achaia. He may have also lived at Mantinea and Corinth. In Aristoph. *Nubes* 830 Sokrates is covertly identified with Diagoras (Σ ὁ Μηλῖος). As regards his atheism, Phaidros *On Nature* 23 says that the Stoics were more sceptical than he. The extant fragments are quoted by the ancients to show the pious character of his poetry (εὐφημος, ὡς ποιητής, εἰς τὸ δαιμόνιον).

**I.** Philodem. *περὶ εὐσεβείας* p. 85 (vv. 12), Didym. Alex. *de Trinit.* 3. 2.—1. The formula *θεὸς θεός* was often used at the beginning of sacred and profane functions (Eust. *Il.* 258. 26). Cf. Pind. xi. *θεός* is repeated in Pind. *Pyth.* 2. 49, *Isthm.* 5. 52, *Bacch.* i. 21.—2. Cf. ν 255 αἶεν ἐνὶ στήθεσσι νόον πολυ-κερδέα νωμῶν.—3. Cf. Sim. xxv.; Theogn. 169 οὐ δὲ θεοὶ τιμῶσιν, ὁ καὶ μωμεόμενος αἶνει | ἀνδρὸς δὲ σπονδὴ γίνεται οὐδέμια. ἔρπει: φωνάεν ἔρπει Pind. *Isthm.* 4. 40, ἐξέδους ἔρπειν Soph. *Aias* 287.—Metre: dact.-epitrite.

**II.** Philodem. *l. l.* Nikodoros had invited the assistance of Diagoras (doubtless before he turned atheist) in forming a code of laws for Mantinea, and the poet is said to have written an *Enkomion on the Mantineians*. Line 1 may be imitated in Aristoph. *Aves* 544: κατὰ δαίμονα καὶ κατὰ συν-τυχίαν, cf. Eur. *El.* 1358 δαίμων is joined with τύχη in Lysias and Aischines. Diagoras may have been influenced by Demokritos *che il mondo a caso pone* (Dante *Inf.* 4. 136). This fragment may have stood at the beginning of Diagoras' poems.—Metre: logaoedic.

## KYDIAS.

KYDIAS of Hermione, a choral poet, wrote love songs that were highly esteemed by Plato. He lived in the first half of the fifth century. He is possibly the same as Kydides, a dithyrambic poet, the author of the *Τηλεπορου βοαιμα* (Aristoph. *Nubes* 967).

Plato *Charm.* 155 D, in paraphrase. The fawn trembles before the lion as the boy before his lover. Cf. Hor. 3, 20. Proverbs are *νεβρός τόν λέοντα* and *μή πρὸς λέοντα δορκας ἀψωμαι μάχης*. *μοῖραν αἰεῖσθαι*: *tanquam portionem carniū capi vltroque lacerari* (Stallb.), but *μοῖραν* may be 'fate.'—Metre: dact. epitrite.

## PRAXILLA.

PRAXILLA, the chief poetess of the Dorians, and a writer of dithyrambs, was a native of Sikyon, a city that had long been the home of this class of melic composition. Hdt. 5, 67 reports that about 590 B.C. Kleisthenes, tyrant of Sikyon, checked an attempt to install Adrastus, the local hero, in the place of Dionysos, to whom the 'tragic choruses' were sacred. Praxilla's dithyrambs seem to have dealt with subjects foreign to the cult of Dionysos, but in view of the fact that the themes of the dithyrambic choruses has already been secularized by Simonides, it may be doubted whether the Sikyonian poetess revived the ancient antagonism of her townsmen. The dithyrambic poets of the fifth and fourth centuries chose stories unconnected with the worship of Dionysos, e.g. Melanippides' *Marquis*, *PeraPHONE*, *Danaids*, Timotheos' and Philoxenos' *Polyphemos*, Telestes' *Argo*, *Aklepios*, *Hymenaios*. Because of Praxilla's local reputation a Sikyonian collection of skolia, which was modelled on the 'Attic' banquet songs, was ascribed to her. We hear only of skolia 'attributed' to Praxilla (see the introduction to the Skolia). Lysippos set up a bronze statue to commemorate her fame.



**I.** Hephaist. 11. From a dithyramb entitled *Achilles*. The oldest form of the dithyramb was in dactylic hexameters, which were revived in the fifth century. Other verse-forms may however have been used in connection with the hexameter. The verse recalls ψ 337 ἀλλὰ τοῦ οὐ ποτε θυμὸν ἐνὶ στήθεσσιν ἐπειθεν (cf. η 258, ι 33). Neue thought that Achilles is here addressed by a member of the *πρεσβεία* in *Il.* I, cf. l. 315. *τιόν* makes a short monosyllable as *θεός* Pind. *Pyth.* 1. 56 (cf. βρότεον 10. 28). Cases of a semi-vocalic ε before a short syllable are very rare.

**II.** Zenob. 4. 21. From the dithyramb called *Adonis*. Adonis is questioned by the inhabitants of the lower world as to the sweetest thing he had left behind in life. The passage occasioned the proverb 'more foolish than the Adonis of Praxilla.' But the poetess probably intended to depict only the *naiveté* of the boy. Cf. Menand. 461 τοῦτον εὐτυχέστατον λέγω, | ὅστις θεωρήσας ἀλύπως, Παρμένων, | τὰ σεμνὰ ταῦτ' ἀπῆλθεν, ὅθεν ἦλθεν, ταχύ, | τὸν ἥλιον τὸν κοινόν, ἄστρ', ἔδωρ, νεφε, | πῦρ' ταῦτα, κἂν ἑκατον ἔτη βίῃς, αἰὲ | ὄφει παρόντα, κἂν ἐνιαυτοὺς σφόδρ' ὀλιγοῦν, | σεμνότερα τούτων ἕτερα δ' οὐκ ὄφει ποτέ, Eur. Frag. 316. From a different point of view we are informed in Aristoph. *Kanac.* 155 that the blessed in Hades enjoy a sunlight that is like that of the upper world (ὄφει τε φῶς κάλλιστον ὥσπερ ἐνθαδ.). Farnell quotes the "Essays of Elia" ('New Year's Eve'): "Sun and sky, and breeze and solitary walks, and summer holidays, and the greenness of fields, and the delicious juices of meats and fishes—do these things go out with life?"—1. Cf. λ 93 τιπτ' αὐτ', ὦ δίσστυμε, λιπῶν φάος ἡλίου ἡλυθες (Teiresias to Odysseus in Hades). Sappho 79 has τὸ λάμπρον ἔριος ἀελίῳ καὶ τὸ καλὸν λόλογχε.—2. σεληναίη—σελήνη, cf. παρθενική—παρθένος Alkm. vii; so γαληναία—γαλήνη, Ἀθηναία—Ἀθήνη. Metre: dact.-hexam. κατὰ στίχων.

**III.** Hephaist. 25. 1. Cf. Theokr. 3. 18 τὸ καλὸν ποθορεῦσα.—2. παρθένος is a virgin, νύμφη a newly wedded wife in Theokr. 2. 136; cf. νεογάμιου νύμφης Aisch. *Agam.* 1179. Sometimes νύμφη is used for γυνή (Diodor 3. 136). There is no specific Greek word for a 'betrothed' girl. A married woman retained the title νύμφη until she became a matron, and sometimes even after she had reached matronhood. Metre: an exquisite example of the effect of light logaoedic dactyls running over into trochees. The combination of three dactyls and a trochaic dipody was called *Πραξίλλειον* and the citation of this fragment under that name is our sole warrant for ascribing it to Praxilla. It is Aeolic in rhythmic effect,



containing one more dactyl than the concluding verse of the Alcaic stanza. The ancients called the verse a brachycatalectic trimeter (— — — — — | — — — — — | — —), but it is probably a pentapody. Anacr. 70, 72 are not in this metre, as has been said by some, but rather form elegiacs. Two Πραξιλλεία probably constituted a strophe.

## PINDAR.

PINDAR, the greatest of the lyricists of Greece, if not of all time, was born at Kynoskephalai, a suburb of Thebes, in 522, and, as he himself informs us in Frag. 193, at the time of the celebration of the Pythian games :

πενταετηρίς ἑορτὰ

βοιωτῶν, ἐν ᾗ πρῶτον εὐνάσθην ἀγαπατοὶ ὑπὸ σπαργάνοις.

His poetical career lasted for at least half a century. *Ol.* 4 dates from 452 and *Pyth.* 8 may be two years later. One account states that he lived to the age of eighty ; others place his death in 452 or 436. Though he travelled much, he preferred to live at home in Thebes—βόλομαι εμαυτῷ ἔην, οἷα ἄλλω he says, alluding to Simonides' delight in his residence at the court of Hieron. Near his house, which was situated by the Dirke, he founded a shrine of the Mother of the gods and of Pan, whose priest he was :

\*Ὁ Πάν, Ἀρκαδίας μεδέων, καὶ σεμνῶν ἀδύτων φύλαξ,

Ματρὸς μεγάλης ὀπαδὲ, σεμνῶν Σαρπίτων μέλημα τερπνόν

(Frag. 95).

He was of ancient and honourable lineage. The Aigeidae, who had also settled in Sparta, Thera, and Kyrene, stood as aristocrats in close relation to the cult of the gods ; and Pindar preserved the traditions of his house by his fervent piety, especially towards Apollo, of whom he is the poet *par excellence*. He obtained the right to participate in the *theoxenia* as the guest of the god of Delphi (Πίνδαρος ἔρω ἐπὶ τὸ δειπνόν τοῦ θεοῦ). Pindar's genius ripened rapidly. He inherited musical ability as his birthright, and his Boeotian home was favourable to the cultivation of the flute, in which he was trained by Skopelinos :

οὔτοι με ξένον

οὐδ' ἀδασμονα Μουσῶν ἐπαίδευσαν κλυταὶ Θῆβαι (Frag. 198).

But Athens was the school of the day, and at Athens he was instructed in the technique of lyric composition by Agathokles and Apollodoros, and perhaps by Lasos. What the masters at Athens left undone, a Boiotian and a woman perfected; for there is no reason to discredit the tale that the finishing touch to his education was given by Korinna, who criticized not only the disposition of his materials, but also his Atticizing dialect. The sojourn in Athens may have laid the foundation of his Panhellenic sympathies. In 502 the youthful poet was already sufficiently known to receive a commission (*Pyth.* 10) from one of the Aleudai. No doubt too the Thessalian magnates were predisposed in favour of the precocious Boiotian noble. As his fame increased he became the bard of all the great national festivals, which he visited from year to year, and won for himself the friendship of the great. He became the guest of Hieron of Syracuse, Theron of Akragas, Akusilaos of Kyrene, and Alexander of Makedon; and the renown of their victories at the games he proudly exclaimed would fade into forgetfulness were it not for his song. He was an especial favourite with the aristocratic Aiginetans, who made him their proxenos, and for whom he composed no less than one fourth of all his extant triumphal odes. Aischylos he doubtless knew, and with the Athenian dramatist he shares the preeminence of attaining to the loftiest conception of the poet as a religious, ethical, and political teacher ever reached in Greece. None of the great movements in literature and art witnessed by the momentous period spanned by his life can have failed to leave its impress upon a poet of his rare susceptibilities.

It is somewhat different with his attitude towards affairs. Unlike Archilochos and Alkaios Pindar was no friend of strife. In *Frag.* 154 he says, as few Greek poets could say:

Ἔμοι δ' ὀλίγον μὲν γὰρ δέδοται, ὅθεν ἄδρην  
πενθεῶν δ' οὐκ ἔλαχον οὐδὲ στασίων.

In *Frag.* xii. he alludes to that grave moment in the history of the contending factions of his native city when the oligarchs, in dread of the upstart democracy across their borders, cast their lot to side with the Persians. But the disasters of his 'mother Thebes' at Plataia

worked no estrangement in his affection. If in the earlier period the poet remained true to his state—a united Greece there scarcely was—and had no word for Marathon, where Aischylos fought, later on, when 'some god had put away the stone of Tantalos,' he gained the larger vision that the freedom of Greece was more than the glory of Thebes. The Panhellenism of Pindar was learned in part through adversity. Simonides was not forced to encounter the cruel dilemma of his rival, and his note rings true throughout. But Pindar, though he too wrote for pay, must be absolved of all hypocrisy when he expresses his gratitude for the work done for freedom by those who had stood against his countrymen at Plataia. Akenside is, however, not entirely just when he says that the poet

Amid corrupted Thebes was proud to tell  
The deeds of Athens and the Persian shame.

Possibly too the fact that he did not take part in the conflict may, as in the case of the exiled Thukydides, have helped to foster an inborn sense of impartiality.

The fame of Pindar rests mainly upon his triumphal odes, which do not fall within the scope of this edition. That only the epinikia have been preserved practically complete, argues that in them we have Pindar's best, nor are we in a position to dispute the correctness of this conclusion, though it is difficult to follow Eustathios, who accounts for the popularity of the epinikia on the ground that they were more human, contained fewer myths, and offered less difficulties than his other lyrics. Many of the poems that have perished may, it is true, have dealt with cults that became recondite to later generations as the significance of the special forms of Greek religion gradually faded away. Pindar was, however, famous not only as the poet of the national contests which became for him the arena of moral as well as physical effort: he traversed almost the entire scale of choral song, and though the fragments appear insignificant in comparison with the architectonic splendour of the epinikia, they alone disclose the versatility of his genius. In them we find the poet yet unrebuked by his fair countrywoman (Frag. 1); we learn more of his personality, of his love of sportiveness and festivity (Frag. 124). Here too we find Greek faith in its quieter moods, the joys and sorrows of men

whose lives are not irradiated by the sun of Olympia, something less of that tension of diction by which the poet seems to vie with his athlete as he strains to reach the goal; and here he discloses his profoundest conceptions of the origin and destiny of the soul.

Apart from Bacchylides, Pindar is the only melic poet of whose art we have abundant remains. Yet the epinikia formed less than one fourth of his entire works. The collection of his poems made in Alexandria, probably by Aristophanes, consisted, according to the *Breslau Life* (*Vrat A*), of 17 books:—i. To the gods: hymns, paians, dithyrambs (2 books), prosodia (2 books); ii. To gods and men: partheneia (3 books, one of which included odd pieces, *κεχωρισμένα*), hyporchemes (2 books); iii. To men: enkomia, threnoi, epinikia (4 books). To these titles Suidas adds enthronismoi, bacchika, daphnephorika, skolia, *δράματα τραγικά*, epigrams, and 'exhortations,' the last two being certainly spurious. Boeckh thought that the additional titles were derived from the recension of Aristarchos who, he claimed, distinguished the various sub-divisions with greater nicety than Aristophanes. Bergk, on the other hand, argued that the additional titles in Suidas were drawn from an early Attic recension and that the poems in question were variously disposed in the edition of Aristophanes. It is, however, singular that the division into 17 books should have been retained. Christ concludes that there was only one recension and that the titles in Suidas are, with the exception of the skolia, nothing more than designations used in place of the older species by some scholar of the fourth or third century. The daphnephorika may e.g. be placed with the partheneia, and the skolia with the enkomia. Perhaps the enthronismoi ('installation odes'?) are to be regarded as prosodia, though some take them to be hymns. Sittl classes them as hymns to the Mother of the gods. The same scholar thinks the daphnephorika are processional songs for the Theban festival of Apollo. Since the famous treatise *de tragoedia comoediaque lyrica* by G. Hermann (1836) few scholars have had the temerity to revive the belief in the existence of lyric tragedies (*τραγικά δράματα*), which was first upheld by Boeckh, and defended by Welcker, and O. Müller. Lübbert, indeed, in his *Com-*

*mentatio de Pindari carminibus dramaticis tragicis* (Bonn 1884) sought to distinguish them from the dithyrambs sung in the spring in that they were sung in the winter and contained a recital of the deeds of the heroes and not of Dionysos. But truth seems to lie on the side of Immsch (*R. M.* 44. 553), who reinforces the arguments of Hiller (*Hermes* 21. 357) and shows that the words were inserted as a complexive title in the list of Pindar's works by some late writer who regarded 'drama' as any poem with an heroic subject. In somewhat similar fashion the *Aeneid* was called a 'tragedy' by the author of the *Divina Commedia*. The subject of these curious additions in Suidas' list is too technical for further notice here: for our present purpose it is sufficient to establish the fact that Pindar's activity as a choral poet embraced all the various forms of melic except the hymenaios. The nome he did not attempt, nor any other species of monodic song except the skolion, though that also appeared in the choral form. All his poetry was 'occasional'

For an adequate study of the style of Pindar as it is seen in his epinikia, the student will have recourse to the editions of Fennell, Seymour, and Gildersleeve, and to Croiset's *La Poésie de Pindare*. We may mention here only the chief traits of his character and diction.

All Greek choral poetry is religious, but Pindar's is supremely so. Pindar is permeated by a solemn sense of the goodness of the divine power and of the close bond between God and man. He holds to the traditional faith purified of all that is degrading to the moral sense; he has intense moral earnestness and is never weary of enforcing his teaching by wise utterances. His mythical heroes embody ideal principles of thought and action, yet they do not lose their personal outlines in vague moralizing. Pindar is distinguished by serenity, by an independence of spirit that never condescends to the flattery of kings, and by a touch of austerity; he has a lofty consciousness of the grandeur of his themes, of his own pre-eminence, and of the immortality of his song. His political ideal is the Dorian ideal: the rule of the noble is of God, but it entails obligation and surrenders itself to the moral law.

As a craftsman Pindar is the poet of splendour and



magnificence. He loves the pomp and pride of words, the stately and sonorous compound epithets that form, as it were, the colour over the majestic marble. His resources are unbounded, yet he always holds himself in reserve. He is lofty, audacious, and even obscure, but not because he is struggling with profound ideas. He is often abrupt and disclains to mark the movement of his thought. At times he seems to hammer out his phrases, as if the Doric, Aiolic, and epic dialects, because they are fused with his native speech, proved a stubborn material; while the Ionian Simonides with facile ease and delicacy pours his thought into a graceful mould. Nor does Pindar touch the heart as his rival does. Pathos he has, but his energy is primarily directed to an ethical end. Though he can be at his ease, impetuosity is the prevailing law of his movement. He often shifts from stateliness to plainness, and effects the transitions of his theme with great ingenuity. He is studious of variation and never monotonous. His metaphors and (less frequent) similes are often bold, and he is fond of personification. He loves majestic rhythms, and prefers the grave epurite to the lively logaoedic or the excited paeonic.

The fragments are too brief to warrant an attempt at distinguishing the diction of all the various classes; as indeed the distinction between the species of melic composition is itself elusive. The different styles of the hymn, the dithyramb and the hyporcheme (Frag. i., iv, x.) are however well marked. As a rule the diction of the fragments resembles that of the epinikia.

Of the *hymns*, that in honour of Ammon was so famous that it was inscribed by Ptolemaios Soter on a stele which was placed near the altar of the god. Pindar may have been the first to introduce into Thebes a knowledge of the Egyptian god whom the Greeks identified with Zeus. In the hymn to Tyche, whom he makes one of the Fates and superior in power to her sisters, he says, 'tis chance, not strength, that wins the day' (Frag 38). We hear also of hymns to Apollo and Persephone. In the continuation of Frag. i the poet ascribes the birth of Apollo and the Muses to a request of the Olympians that Zeus create other gods to sing his beneficence to mankind and the majesty of his works. In one fragment he



compares the onslaught of Herakles to the lightning—a simile much admired by the ancients. *Païans* to Apollo Pythos and the Zeus of Dodona are reported; in one he makes mention of Niobe; and in another calls rumour the voice of the halcyon. In several passages Pindar shows his interest in the literary history of his art. Of the *dithyramb* the poet says that it was invented either in Naxos or at Thebes, which city was one of the chief seats of the cult of the son of Semele. The fragment that was produced at Athens (iv.) is probably the oldest genuine specimen of this form of melic. In the dithyramb, as elsewhere except in the hymn, Pindar unites the present with the past, and it is to this trait that we owe the famous lines on Athens (v.). In one fragment (79) the poet deals with the archaeology of the dithyramb; in another he mentions the cult of the Great Mother; and the myths of Orion and Geryon are referred to. There are *prosodia* to the Delian Apollo and Artemis Aphaia; one records a *πομπή* to Delphi; another deals with the story of Typhoeus. One *partheneion* is addressed to Apollo, in another he sings of Pan, whom, according to one authority, he is said to have called the child of Aither. Men in love, he said, pray to be the sun, women would fain be the moon. With Pindar the *hyporcheme* attained its greatest splendour. In that on the eclipse (x.) he reaches a sublimity that is Aischylean in its quality and excelled by the *Prometheus* alone. In the dramatist the final note is defiance, in Pindar it is resignation. The lyric poet loved the reconciliation of the human and the divine, not the conflict of will and fate. Frag. ix. points to the secularization of the hyporcheme, which Proklos confined to the divine sphere. The *enkômion* is a more private and less solemn song than the epinikion, though it may be devoted to the praise of the victor at the games. Thus Theron, the subject of *Ol.* 2 and 3, is the recipient of an enkômion from Pindar which may have been sung upon the conclusion of *Ol.* 2. So too Frag. xiv. probably followed a song in honour of some victory of Alexander of Makedon. The *skolion* is thought to have become choral under Pindar's hands—a result of the influence of the sympotic enkômion. Frag. xv. has the tripartite arrangement, but Frag. 122 is monostrophic,

though the rhythm is Dorian. The latter fragment was accompanied by the dance of the *ιερόδουλοι* in the temple of Aphrodite at Korinth in celebration of the victory of Xenophon at Olympia (*Ol.* 13). Though the argument in defence of such a theme is the same as that urged by Simonides, Pindar is more naïf and less dexterous than the eulogist of Skopas. The skolion to Thrasybulos (124) is sportive, that to Hieron (125 ff.) warns man to moderation in pleasure in order that life may not lose its freshness. In the *threnoi* Pindar does not relax his tone to tenderness. In place of consolation he unfolds the glories of the world beyond the grave; and cheers the bereaved by the Orphic doctrine that the souls of the pious, freed at last from all taint of guilt, re-appear on earth where they assume the forms of the great. It is all but certain that the poet was an Orphic.

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**I.** vv. 1-6 Lucian *Demosth. encom.* 19, Plut. *de glor. Athen.* 4 in part); vv. 6-12 Clem. Alex. *Strom.* 5. 731. The poem stood first in the collection of Pindar's hymns, and was sung at a Theban festival. Plutarch relates that the youthful poet was rebuked by Korinna for his failure to make use of myths, which are the embellishment of poetry (cf. Plato *Phaidon* 61 B); whereupon Pindar composed this hymn, which occasioned Korinna's remark 'One must sow with the hand, not with the whole sack' (*τῇ χειρὶ δεῖ σπείρειν, ἀλλὰ μὴ δλῶ τῷ θυλάκῳ*). Yet this very hymn, which called forth Korinna's censure, Lucian *Ikaromenip.* 27 pictures as sung by the Muses, together with the *Theogony* of Hesiod, at the banquet of the gods; and the poet in his old age (*Isthm.* 7) did not abandon the style of his youth. Cf. Hor. 1. 12.—

1. The catalogue of names that are associated with the Boiotian cult begins with those whose fame was most ancient. Ismenos was son of Asopos or of Amphion, father of Dirke and brother of Melia. ἥ occurs seven times. The figure of thought (*σχήμα διανοίας*) entitled *ἀπορία* or *διαπόρῃσις* (*dubitatio*) is particularly suited to the beginning of a poem, where the poet can best feign embarrassment in the presence of overabundant material. Cf. *Isthm.* 7. 1 ff. and Mel. Adesp. 84 (probably by Pind.). *ἀπορία* occurs as early as *Hymn* 1. 19 ff., 2. 29 ff.; cf. Bacch. x. 5 ff. So the ἥ of Hesiod. *Μελίαν*: daughter of Okeanos, nymph of the spring Melia near the Ismenion at Thebes. To Apollo she bore Ismenios and Tenaros. Cf. *Pyth.* 11. 4. Since she is a divine personage,

her attribute (ἡλακάρη) as a woman must be of precious metal; see Fennell on χρυσυλακ. Ἀμφικριτίας *Ol.* 6. 104, where the reference to Jebb on *Soph. O. T.* 846 is inapposite. Jebb is there dealing with those compound adjectives in which the second part is equivalent to a separate epithet of the subst. χρυσυλακ. is not = 'golden and plying the distaff.' In classical poetry only the Olympian Aphrodite, Athena (χρυσέα θύγατερ Διός *O. T.* 187), and the personifications Hope (*Soph.*), the Muse, and Victory (both in *Pind.*) are called 'golden.'—**2** σπαρτῶν: cf. *Isthm.* 1. 30. Iolaos ὁμόδαμος ἔων σπαρτῶν γένει.—**4**. σθένος Ἡρ.: 'mighty Herakles' as σθένος ἡμιόνων *Ol.* 6. 22, ἔντεων σθένος *Pyth.* 5. 34; for the periphrasis containing an adj. cf. κρατησίμαχον σθένος υἱῶν *Pyth.* 9. 86, *Criari iucunda senectus* *Juv.* 4. 81.—**5**. πολυγαθία: *Hes. Theogon.* 941 Διώνυσον πολυγαθέα, *Pind. Frag.* 153 Διώνυσος πολυγαθῆς. The poets usually use the form Διώνυσος only when it is called for by the metre. τιμάν: πατρὶς Ὀλυμπίῳ τιμάν *Ol.* 14. 12.—**6**. The marriage of Kadmos and Harmonia, which Dissen thought was the subject of the hymn, was a favourite theme of the poets. All the gods assembled to do honour to the pair, and Apollo, the Muses, and the Graces played and sang. Cf. *Pyth.* 3. 90, *Theogn.* 15, *Eur. I'hoïn.* 822. ὑμνήσομεν: either the dubitative future (*Goodwin M. T.* 68), or, more probably, subjunctive (287) with short modal vowel.—**7**. The caesura between the arsis of the second epitrite and the initial dactyl is not observed; cf. *Soph. Trach.* 821, 831, which are also iambelegi. εἰβουλον Θέμιν: *Ol.* 13. 8, *Isthm.* 8. 34, ὀρθόβουλος *Aisch. Prom.* 18. οὐρανίαν: also in *Soph. El.* 1064. Delphic tradition placed her in Delphi. Fennell (on *Pyth.* 9. 106) notes that Pindar sometimes uses two adjectives without a conjunction when one is a distinctive epithet.—**8**. χρυσέαισιν ἵπποις ('car'): *Ol.* 1. 41, 8. 51. Note the gender. παγάν: the springs of Okeanos (*Hes. Theogon.* 282, *Eur. Frag.* 773. 33, *Kallim.* 5. 10) are the sources of the life of things. Okeanos and Tethys had reared Hera (*Ξ* 301).—**9**. Pindar's treatment of the myths is elastic. *Hes. Theogon.* 904 makes the Moirai the children of Zeus and Themis; and this was the Theban version (*Paus.* 9. 25. 4). Pind. calls Themis the first (ἀρχαίαν) wife of Zeus, *Hes.* calls her the second (after Metis).—**10**. The 'shining road' is the milky way that extends from Okeanos to the zenith. Olympos is here the sky (cf. § 42), not the localized mountain as in the *Iliad*. On the Διὸς ὁδὸν *Ol.* 2. 70, which Boeckh thought was also the milky way; see *Rohde Psyche* 505. *Ovid Metam.* 1. 168 says *est via sublimis, caelo manifesta sereno . . . hac iter est superis ad magna teatro*.

*Tamantis.* The κλίμαξ of v. 9 (cf. πινυαντες θοδὸν κλίμακ' ἐπ' οὐρανὸν αἰκὺν Frag. 162) recalls Jacob's ladder. κατά: here of ascent.—11 σωτήρ: perhaps a reference to the contest with the Titans in which Themis assisted Zeus. Themis Σώτειρα is the πάρεδρος of Zeus in *Ol.* 8. 21. Her temple at Thebes adjoined that of Zeus.—12. Cf. Hes. *Theogon.* 901 δευτερον ἡγάγετο (Zeus) λιπαρὴν θέμιν, ἣ τέκεν Ἴδρας, | Εὐνομίην τε Δίκην τε καὶ Εἰρήνην τε θαλυῖαν, | αἷτ' ἐργ' ὠρεῖουσι καταβνητοῖσι βροτοῖσι, *Ol.* 13. 6. ἀλαθείας: 'true,' because they follow each other in inevitable sequence.—Metre: dact.-epitrite.

II. Stob. *Flor.* 109. 1. Classed by Bergk as a hymn and referred by Boeckh to the advice given to his son by Amphiaraios on his departure for Thebes. Boeckh thought the fragment might be a skolion and added at the beginning Frag. 180: μὴ πρὸς ἅπαντας ἀναρρῆξαι τὸν ἀχρεῖον (ἀρχαῖον MSS.) λόγον | ἐσθ' ὅτε πιστοτάτα σιγᾶς ὁδὸς κέντρον δὲ μάχας | ὁ κρατιστεῦν λόγος.—1. φέρεται κ.τ.λ. = τίνα μύχθον φέρομεν.—2. ἐρέω may = ἔχω εἰπεῖν, but the present is in place as in *Pyth.* 4. 142, 5. 108, where, as here, the reference is to what follows.—3. Cf. *Pyth.* 3. 82 τὰ (πῆματ)α μὲν ὦν οὐ δύνανται νηπιὸι κόσμῳ φέρειν, | ἀλλ' ἀγαθοί, τὰ καλὰ τρέψαντες ἔξω. μὲν ὦν: profecto; each word has its distinctive force; not the composite use ('may rather'). See Jebb on *Soph. El.* 459. μοῖραν: placed with the second member as usual. cf. *Pyth.* 11. 64.—5. προστύχη: the generic subjunctive without ἄν (κέ). Pind. does not use ἔάν, ἤν, εἰ κε (Gildersleeve on *Ol.* 6. 11). The pres. subj. is rare in Pind. in general conditions, the aor. subj. or pres. indic. being preferred. σκότῃ: σκότος is both masc. and neut. in Pind. Sim has ὁ θαμβος. The meaning is either that men may not know that the gods are unfavourable or that we may not become χάσματα ἐχθροῖς.—Metre: dact.-epitrite.

III. Stob. *Ecl. phys.* 2. 1. 8 (cf. Clem. Alex. *Strom.* 5. 726, Euseb. *Praep. Ev.* 13. 688).—1. Ἐπει: 'believe,' cf. § 297, *Nem.* 7. 20. σοφίαν: Frag. 209 ἀτελὴ σοφίας καρπὸν, Eur. *Bacch.* 395 τὸ σοφὸν δ' οὐ σοφία. Pindar may have prompted Sophokles *O.T.* 502 σοφία δ' ἂν σοφίαν παραμείψειεν ἀνὴρ (E. Bruhn *ad loc.*). ὅτε: instrum. dat.; ισχ. θρασεῖ Eur. *Or.* 903, ισχ. τοῖς σώμασι Xen. *Memorab.* 2. 7. 7.—2. ὑπέρ: cf. ὑπέραλλος 'matchless' *Nem.* 3. 33; Thuk. 3. 46 3 ισχυομεν πρὸς τοὺς πολεμίους τῷδε.—3. οὐ γὰρ ἐσθ' ὅπως — οὐδαμῶς γάρ. Cf. Hdt. 7. 102, Aristoph. *Pax* 102. Cf. ψ 81 χαλεπὸν σε θεῶν... | δῆνεα εἰρυσθαι, μάλα περ πολλοῖδριν εὐδσαν, (a passage which shows the close connection between ἐρεῖω and ἐρευνάω), Solon 17 ἀθανάτων ἀφανὴς νόος ἀνθρώποισιν, *Pyth.* 3. 59 χρὴ τὰ ἐοικότα παρ δαιμόνων μαστευόμεν θνατοῖς φράσιν, |



γνωῖν τὸ παρ ποδός, ὅλας εἰμὲν αἰσας, Eur. *Alk.* 799 ὄντας δὲ  
 θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν, Soph. Frag. 531 θνητὰ φρονεῖν  
 χρεὶ θνητὴν φύσιν, τοῦτο κατεῖδοντας ὡς οὐκ ἔστιν | πλὴν Διὸς  
 οὐδεὶς τῶν μελλόντων | ταμίας ὅτι χρὴ τετελέσθαι, Trach. 472,  
 Eur. Frag. 795, "But they know not the thoughts of the  
 Lord" Micah 4. 12. In Frag. 140 Pind. has τί θεός; ὅτι τὸ  
 πᾶν. In iii. he foreshadows the doctrine of Sokrates in his  
 contest with the naturalistic school (Xen. *Memorab.* 1. 1.  
 12-15) and the autagonism between the poets and the philo-  
 sophers.—Contrast Arist. *Eth.* 10 7. 8 οὐ χρὴ δὲ κατὰ τοῖς  
 παραινούντας ἀνθρώπινα φρονεῖν ἀνθρώπων ὄντα οὐδὲ θνητὰ τῶν  
 θνητῶν, ἀλλ' ἐφ' ὅσον ἐνδεχεται ἀθανατίζειν.—Metre: logaedic.

IV. Dion. Hal. *de comp. verb.* 22: cited as an example of  
 the austere style. Dion. says of the poem that it is nervous,  
 robust, and full of dignity; that the ear perceives, though  
 without pain, a certain roughness; and that there is no  
 theatrical ornament or polished beauty. He finds proofs of  
 the asperity of the style in the collocation of final  $\nu$  with  $\tau$ ,  $\phi$ ,  
 $\chi$ ,  $\lambda$ . The poem was probably composed for the Great or  
 City Dionysia at Athens, which were celebrated at the begin-  
 ning of spring, in Elaphebolion, perhaps on the 10th and  
 11th of the month. At this festival, besides the dramatic  
 performances, there took place dithyrambic contests between  
 ten cyclic choruses of fifty members each. See Haigh *Attic  
 Theatre* 14. This dithyramb was sung in the agora and not  
 in the sanctuary of Dionysos Eleuthereus to the S.E. of the  
 Akropolis.

1. ἴδεν' ἐν: 'look with favour upon'. The preposition is  
 added only here and xv. 9. Cf. *Od.* 14. 15 (Θαλία) ἰδοῖσα  
 τόνδε κῶμον. So ἐφορᾶω of the gods, as Aisch. *Suppl.* 531, and  
 ἐπιβλέπω. ἐν cum accus. (8 times in Pind. chiefly in the  
 Aeolic odes) is a relic of the original stage of the language  
 when this preposition had the functions of Lat. in. It is  
 preserved in Boiotian, Thessalian, North West Greek, Elean,  
 Arkadian, Kyprian, and perhaps even in Attic ἐν βραχέ  
 (Wackernagel). The accus. use was abandoned on the rise  
 of ἐν (cf. ἀν), which, before a vowel, became εἰς, before a  
 consonant, ἐς. χορόν; cf. Aristoph. *Nubes* 564 Ζῆνα ἐς χορόν  
 . . . κικλήσκω.

2. ἐπὶ: tmesis with πέμπετε. The ἐπὶ of most editors is  
 an over-refinement; see Chandler *Greek Accentuation* 923.  
 κλυτάν: of the grace that gives victory to song. The analogy  
 of κλεινός (κλ. χαριτεσσιν 'gracious victories' *Isthm.* 2. 19, κλ.  
 αἰδαῖς *Pyth.* 3. 114) points to the meaning 'renowned' rather  
 than 'loud' (if χαριν = 'song'). See on *Sim.* xxxiv. κλυτὰ,

of poetry, is used as an epithet of *ἐπέων ῥοαί, θύμων πτυχαί, ἀοδαί*. The charm of the poet's song is from the gods: Frag. xx., cf. *Ol.* 14. 8 οἰδὲ . . . θεαὶ Χαρίτων ἄτερ κοίρανοι, χοροῖσι.

4. *ὀμφαλόν* the altar of the Twelve Gods, erected in the market-place by Hippias' son Peisistratos (*Thuk.* 6. 54. 7), served as the centre for calculating distances to the Attic demes (*C. I. A.* 1. 522, 2 1078, *Hdt.* 2. 7). So Augustus' *maiorum aureum* was placed in the forum. *πολύβατον*, because the processions in honour of Dionysos surrounded the altar (*O. Maller Index lect. Gotting* 1840 p. 3, *Xen. Hipp.* 3. 2). Cf. the oracle in Demosth. *Meul.* 531 αὐδῶ Ἐρεχθεΐδῃσι . . . μεμῆσθαι Βακχοιο, καὶ εὐρυχοροῖς κατ' ἀγνῆας ἱστάναι ὠραίων Ἑρμῇ χάριν ἀμύγα πάντας, καὶ κνίσαν βωμοῖσι κάρη στεφάνους πικρῶσαντας. Boeckh, followed by Christ, thought that the *ὀμφαλός* was the Rotunda (*Θολός*). Wachsmuth agrees with Wordsworth *Athens* 102 that the Akropolis is meant.

5. *ἱεραῖς*: all cities are 'sacred' because they are devoted to some one of the gods. *ἱεραὶ* of Athens λ 323, *Soph. Aias* 1221, *Timokr.* 1. 3, *Bacch.* x. 1, *Aristoph. Eq.* 1319.

6. *ὀλχνεῖτε*: with accus. of the limit of motion, which is very common in Homer, frequent in P., and not rare in tragedy. *πανδαίδαλον*: a variation on the Hom. *πολυδαίδ.* Pind. is fond of adj. with *παν*—. The agora was adorned with the statues of Harmodios and Aristogeiton, of the Heroes who gave their names to the Attic demes (the Eponymoi), etc. After the departure of the Persians it was ornamented with many splendid buildings; and Kylon increased his popularity by embellishing it with trees (*Plut. Kim.* 13). Cf. Wachsmuth *Stadt Athen* 1. 170, 532, *Harrison Myth. and Mon.* 77. *εὐκλέε*: as *Soph. O. T.* 161 (ἀγορᾶς θρόνον εὐκλέα); for *-εῖα* by hyphaeresis; cf. *ὑπερδῆα* P 330. *ἀκλέε* ἐκ δ 728 is from *ἀκλέα*. In *Nem.* 6. 29 *εὐκλεία* is generally read; in *Pyth.* 12. 24 *εὐκλεᾶ*. To have one's statue set up in the agora was regarded as the greatest of honours (*Demosth. Lept.* 485, *Lucian Anach.* 17). Pindar's statue was placed not far from those of the Tyrannicides. *ἀγοράν*: Christ holds that the poem was written before 472 because it was sung in the market place and not in the Dionysiac theatre, which was not constructed until after this date. There were however in the fifth century two orchestras: one, S.E. of the Akropolis, in the precinct of Dionysos Eleuthereus, and constructed probably in the sixth century; the other, of ancient date, in the agora, not far from the sanctuary of the older Dionysos (*Lenaïos*), S. of the *Arciopagos*. See *Dorpfeld Reisch Gr. Theater* 10, 366. The latter, which is here referred to, retained its name after public performances had ceased to be



given there. At the Spartan festival of the Gymnopaedia the ephēbi danced in the market place (Paus. 3. 11. 9).

7-8. λάχετε asyndeton in prayer; cf. Sim. xiii 15. The passage is difficult. Boeckh read ἰοδετᾶν λ. στ. τᾶν τ' ἐαρι δρέπτων λοιβᾶν, Christ<sup>1</sup> ἰοδετᾶν λ. στ. τᾶν ἐαριδρεπτᾶν λοιβᾶν, Christ<sup>2</sup> ἰοδετῶν λ. στ. τᾶν ἐαριδρεπτῶν τε λοιβᾶν, Bergk ἰοδετῶν λ. (indicative) στ. τᾶν ἐαριδρόπων ἀμοιβᾶν, i.e. 'in return thereof,' accus. in apposition to the preceding sentence. Were it not for ἀοιδαν (Sauppe) in 10, I should prefer Usener's ἐαριδρόπων ἀοιδᾶν (ἀοιδᾶν EF). Perhaps τ of the mss. (τε ἀριδρ.) stands for F, examples of which substitution may be found in Christ *Beitrage zum Dial. Pind.* 37. If this is correct, we must read ἐπάγησι in l. 17. Dissen took λοιβᾶν to refer to honey. Evidence for λοιβή used of flowers is lacking.

9. Διόθεν = οὐρανόθεν (Bergk); who am come from Zeus of Nemea, where the poet had been sojourning (Boeckh); *Iovis auspiciis* (Christ). None of these explanations is satisfactory.

11. δεῦτε (Sauppe): the poet addresses the members of the chorus. Cf. Frag. 122. 15. δεῖτερον (mss.) is generally referred to a previous appearance of the poet at Athens (perhaps Frag. v.). Boeckh: *post Iovem patrem secundo loco ad Bacchium filium*. κισσοδέταν: Dionysos has the epithets κισσοκόμης *Hymn* 26. 1, κισσοχαιτης *Prat.* 1. 17, κισσοφόρος *Ol.* 2. 27; *Sim.* 148. 2 ἀνωλοδίζαν κισσοφόροις ἐπὶ δ. θαράμβοις (of the choreutai). Cf. *Eur. Phoin.* 651, *Ovid Fasti* 3. 767 *hedera est gratissima Barcho*. Paus. 1. 31. 6 reports the name Κισσός.

12. Βρόμιον: cf. *Ol.* 2. 25 ἀποθανοῖσα βρόμι | . . . Σεμέλα. Ἐριβόαν: so Dionysos is called ἐριβρομος *Hymn* 26. 1, *Anacr.* 11; *Aisch. Frag.* 355 μείβοσαν πρέπει | διθύραμβον ὁμαρτεῖν | σύγκωμον Διονύσω. Pind. avoids the name Βάκχος.

13. πατέρων - Zeus, as γυναικῶν - Semele, the plural of amplification (*plurialis maiestatis*); cf. *Isthm.* 8. 38 Διὸς ἀδελφεοῖσιν - Poseidon, 5. 43 τοῖσιν = Achilles, *Ol.* 7. 10 νικῶν-τεσσιν = Diagoras. The 'allusive' plural is very frequent in tragedy: *Soph. O. T.* 1176 τοὺς τεκόντας = πατέρα, 1007 τοῖς φιτεύουσιν = μητρὶ as 366 τοῖς φιλάτοις = μητρὶ (see Wunder *ad loc.*), γυναικῶν = Eriphyle *El.* 838. μελπέμεν: the inf. of purpose after a verb of motion where the fut. part. might have been used; the pres. part. in ἀείδων ἐμολον *Ol.* 14. 18.

14. τε after μέν is frequent in Pind. The avoidance of the adversative δέ emphasizes the paternal descent, while the mother is added by way of parallel, not by way of contrast. ἐμολον: so *Isthm.* 5. 21; ἄλθον *Ol.* 9. 83, ἔβαν *Actm.* 4. 74, κατέβαν *Ol.* 7. 13 (all aorists). None of these verbs proves the actual presence of the poet.

15. 'The visible tokens of his rites do not escape his notice.' The return of spring indicates to the god that his festival is at hand. The text is Usener's; Heyne and Boeckh have ἐν Ἀργεῖα Νεμέα μάντιν, the 'priest' being the custodian of the sacred tree at Nemica, whence came the palm (φοῖνικος ἕρως so Boeckh in 16), a branch of which the victor carried in his hand. Unger has shown that the distinction between the winter and the summer Nemea does not hold before Hadrian. Since in Pindar's time they occurred in June, Boeckh's interpretation falls to the ground. Bergk's ἐναργέ' ἀνέμων μαρτή' is without point.

16. φοινικισάνων: *Pyth.* 4. 64 φοινικανθέμοι ἦρος θαλάμου. Cf. Aristeid. 1. 39 of Corinth: θάλαμον Ὁρῶν, ᾧ πάντα τὸν χρόνον ἐγκάθηνται καὶ ὅθεν προέρχονται ἀνοιγνῶσαι τὰς πύλας, εἴτε Διὸς σὺ γε βούλει καλεῖν εἴτε Ποσειδῶνος, *Lucr.* 1. 10 simul ar-  
arcesies palefacta est verna diei et reuerata viget genitalibus  
αὐρα *Εὐροπῆς*; Aristoph. *Nubes* 311 ἦρι τ' ἐπερχομένῳ Βρομια  
χάρης, | εὐκελάδων τε χορῶν ἐρεθίσματα, , καὶ Μοῦσα βαρύβρομος  
αὐλῶν.

17. ἐπάγησιν Usener. The reading ἐπαύσιν is not well supported by *Alk.* xxviii. ὅποτε with the generic subjunctive elsewhere in Pindar takes ἀν.

18. βάλλεται: the *schemata Pindaricum* or *Boeotium*, in which a sing. verb is used with a plur. subject not neuter in gender. In his discussion of this syntactical figure Haydon, *A. J. P.* 11. 186, suggests that τῶν φοβαὶ ῥόδα τε is an amplification of τὰ, ῥόδα μίγνεται easing the construction. The same scholar rejects ἀχεῖ in l. 20 for ἀχεῖτε, which he declares is not an unnatural shift. Hermann's ἀχεῖται finds a defender in Jebb (on *Soph. O. K.* 1500). The other actual or possible cases of the figure in Pindar are *Ol.* 11. 6, *Pyth.* 4. 57, 10. 71, *Frag.* 78, 239, 246. Gildersleeve remarks that the singular is the general, the plural the particular. See also Wilpert *de schemate Pindarico et Alcamaeo*, Starkie on Aristoph. *Vesp.* 1301. βάλλεται suggests the φιλλοβολία. See on *Stes.* vi. The dithyrambic festival was a species of carnival. τότε: the repetition (cf. 2), 21) suits the ethos of the dithyramb. Eur. did repetition to death.

19. φόβαι: this use of φόβη, κόμη of the leafage of trees, is so frequent that the personification is almost extinct; cf. § 328, ψ 195, *Soph. Antig.* 419, *Eur. Ion* 120. The use in connection with plants and flowers is however infrequent and, as a rule, late; ἀνθρύσκου φόβη *Kratinos* 98, cf. *Theokr.* 4. 57, 6. 16. ῥόδα: at the Dionysia the Athenians generally crowned their hair with the rose, which was sacred to Dionysos.

A victorious dithyrambic chorus was crowned with roses: *Sim.* 148. 3.

**20** ὀμφαί. usually of the voice of a god or an oracle. *Eur. Med.* 174 μίθων τ' αἰδοσθέντων ὀμφῶν of the chorus. *σύν* is used of musical accompaniment when the notes of the instrument are regarded as an addition to the words of the song. Cf. *συν καλὰμοις βοᾷ Nem.* 5. 38; *Sim.* xvi. note. *ἔπο* of instrumental accompaniment in general; see on *Anacr.* x.; *έν* is in place when the melody is the framework of the poem *Sim.* 148. 8 *έν αἰλοῖς*. *αἰλοῖς*: the mythical Arion, as a member of the kitharœdic school of Terpander, is supposed to have used the kithara in accompanying his dithyrambs. That the flute was used follows from *Sim.* 148. 8, *Aristoph. Nubes* 313. The movements of a large chorus could be better controlled by the flute than by the kithara. In and after Pindar's time both the kithara and the flute were used. Cf. *Graf de Græcorum veterum re musica*, chap. 2.

**21.** This mention of Semele does not fulfil the promise of 13; hence the poem continued with the praise of Dionysos, the story of his birth, etc.—Metre: iambic-logœœdic as *Ol.* 10, *Pyth.* 5. Schmidt *Erwählung* 428 regards the metre as logœœdic throughout. The fragment belongs to the ἀπολελυμένα μέλη, that is, it is not divided into strophes.

**V.** Scholl. *Aristoph. Acharn.* 637, *Nubes* 299, *Aristeid.* 3. 341; [Aischin] *epist.* 4. 474, etc., and referred to by numerous later writers. In *Aristoph. Eq.* 1329 Aristophanes imitates v. 1. ὦ τὰ λῆπ. καὶ ἴσθ. καὶ ἀριζήλωτοι Ἀθηναῖ. In return for the single expression Ἑλλάδος ἔρσισμα the Athenians, according to *Isokr. de antid.* 166 made Pind. proxenos and gave him 10,000 drachmas. Later writers however report that Pindar's fellow citizens, who had stood on the side of the Persians, were not disposed to brook this laudation of Athens, and mulcted the poet 1000 drachmas; whereupon the Athenians gave the poet a *douxerur* of ten times this amount. [Aischin] l. l. reports that the amount of the fine was repaid to the poet twice over, and that the Athenians honoured him with a bronze statue. Laudation of Athens in *Pyth.* 1. 76, 7. 1 κάλλιστον αἱ μεγαλοπόλεις Ἀθῆναι. . . ἐπεὶ τίνα πατρῶν, τίνα Φοῖβον αἰνέων ὀνειμαζομαι ἐπιφανέστερον Ἑλλάδι πειθέσθαι; *Frag.* 77 ὅθι παῖδες Ἀθαναίων ἐβάλοντο φασγνῶν κρηπίδ' ἐλευθερίας. Dissen thought this fragment was from the same poem as iv. The lines form the exordium *λιπαρά* of Athens, *Nem.* 4. 18, *Isthm.* 2. 20, *Solon* 43, *Eur. Alk.* 452, *Troas* 801, *I. T.* 1130, *Aristoph. Nubes* 300. Cf. *Acharn.* 630.

πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες | πρῶτον  
 μὲν λαστεφάνους ἐκάλουν'. . . εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς  
 καλέσειεν Ἀθήνας, | ἤϊρετο πᾶν ἄν διὰ τὰς λιπαρὰς, ἀφύων τιμὴν  
 περιάψας. *Λιπαρός* was a favourite epithet of places with  
 Pind. (Thebes, Ochoimenos, Marathon, Naxos, Smyrna,  
 Egypt). As applied to Athens, the reference is not to the  
 olives of Attica but to the external splendour of the city,  
 its temples and monuments. Cf. Schmidt *Synonymik*. 4. 679.  
 For the separation of the adj. from the substantive cf. *Ol.*  
 7. 13, 14. 22, *Nem.* 9. 43. Such adj. are often proleptic.  
 Here the distance is bridged by *κλειναί*, which shows the  
 normal position. *λοστέφανοι*: cf. iv. 19. Temples and  
 private houses were decked with violets at the Great  
 Dionysia. *δοῖδοι*: elsewhere in Pindar applied to one  
 other place (Delphi): γὰρ ὀμφαλον παρ' ἀοιδιμον *Pyth.* 8. 59.—  
 2. *κλειναί*: of Athens Soph. *Aias* 861. The tragic poets call  
 Athens *εὐδαίμονες*, *θεόδμητοι*, *τιμιωτάτη πόλις* etc.—Metre.  
*logaedic* (dact.-epitrite: Roasbach).

**VI.** vv. 1-4 Philo *de corr. mundi* 23, vv. 5-10 Strabo 10.  
 485. The schol. on *Isthm.* 1 reports that the poem is a  
 prosodiac paian composed for the Keians and infers that it  
 was partially completed when the poet was engaged to write  
*Isthm.* 1 for his townsman Herodotos; cf. v. 3 μὴ μοι κραναὰ  
 νημεσάσαι | Δᾶλος, ἐν ᾧ κέχυμαι 'may rocky Delos, in whose  
 service my soul has been poured forth, not be wroth with me.'  
 Because of *Isthm.* 1. 7 (Φοῖβον χορεύων ἐν Κέῳ) Dissen has  
 argued with much probability that the poem on Apollo and  
 Delos, which was set aside for the Isthmian ode, referred to  
 a Delos or to a temple of Apollo in Keos; and Boeckh main-  
 tained that if this fragment was designed for the island of  
 Delos it is not the poem referred to in *Isthm.* 1. 3. Perhaps  
 four verses have disappeared at the end of the strophe, and  
 two at the beginning of the antistrophe.

1. *θεοδμάτα*: so *Δάλου θεοδμάτας* *Ol.* 6. 59. The feminine  
 is more poetical than the masculine. *θεοδματος*, *ἀθανατος*  
 (except in *Frag.* 10) and *ἱπποσόος* have the fem. form in  
 Pindar only with proper names. Of the 9 other compound  
 adj. of three endings, 4 occur where there is no metrical  
 compulsion.—2. *ἔρνος*: of an island, cf. *βλάστε νᾶσος* *Ol.* 7.  
 69.—3. *ἀκίνητον*: either (1) 'unmoved,' in contrast to the  
 tradition (found first in Pindar) that it floated about previous  
 to the visit of Leto. *τέρας* may support this view. The  
 island of Aiolos and the Strophades, were *πλωταὶ νῆσοι*. Or  
 (2) 'unshaken by earthquake'. Cf. Seneca *Quaest. Nat.* 6. 26  
*hanc (Delum) philosophi quoque credula natio dixerunt non  
 moveri auctore Pindaro.* (2) is out of the question if the



poem was written after the famous earthquake, concerning which we have the apparently contradictory statements of Herodotos and Thukydides. Hdt. 6. 98 says that the earthquake occurred in 490 after the departure of the Persians, that it was the first that took place in the island, and that a shock did not recur during his lifetime. The oracle *κινήσω καὶ Δῆλον ἀκίνητον περ εἶναι* may not have been inserted by Hdt., but it apparently refers to a former floating condition of the island. Thuk. 2. 8 reports that the earthquake occurred shortly before the Peloponnesian war and that prior to this Delos had never been shaken in the memory of the Greeks. Kirchhoff supposes, not very probably, that there were two earthquakes and Hdt. did not know of the one reported by Thuk. Marchant thinks that Thuk. was ignorant of the passage in Hdt. or ignored it. It is possible that the shock happened some time between the two wars, and in order to connect so startling a phenomenon with the subject of their histories, Hdt. antedated while Thuk. postdated it. So Stein, and Wecklein *Trad. d. Perserkriege* 16. Abbott thinks that there were different traditions current among the European and the Asiatic Greeks, each derived from 'supposed evidence' from Delos. We conclude that, even if *ἀκίνητον* means 'unshaken,' the tradition is too uncertain to enable us to date this fragment and *a fortiori* *Isthm.* 1, which has been referred to a period shortly before the battle of Tanagra (458). Müller *Dorians* 1. 332 dated the poem before 490. 4. Δᾶλον: the addition of *τηλέφαντ. ἀστρ.* (cf. *Ol.* 2. 55 *ἀστὴρ ἀρίηλος*, Aratos *Phain.* 94) shows that the poet is playing on a supposed connection with *δῆλος* and is not emphasizing the fact that the island was the place of Apollo's epiphany (Preller). *εὐθεῖλος* (= *εὐδηλος* Pa. Skylax 258) in Homer is used of islands in general (v 234) and of Ithake in particular. Cf. *Μᾶλος* the 'white' island, *Ἀργινούσαι* (*ἀργεννός*, *nitentes Cycladas*, *fulgentes Cycladas*, 'Albiou.' Since *δῆλος* contains a Panhellenic *η* (see on *Alk.* iv. 7), *Δᾶλος* is probably a different word, the etymology of which is unknown. Cf. *Δαλιόξενος*, *Δαλιόδωρος*, but *Διᾶδῆλος* 'Conspicuous' the name of a Delian. *ἀριδαλος* in *Sim.* 130 is wrong; for *δάελον* *διᾶδῆλον* Hesych. read *δέαλον*. On the poets as etymologists see Grafenhan *Gesch. d. klass. Phil.* 1. 154, and on the dialect of the gods 1. 172. Examples of this dialect: A 403, B 814, Z 291, T 74, κ 305, Pind. *Frag.* 96 ὦ μάκαρ (Pan), ὄντε μεγάλας θεοῦ κίνα παντοδαπὸν καλέοισιν Ὀλύμπιοι, Plato *Phaidros* 252 B. The divine name is the older name. Delos was also called Asteria, (cf. *τηλ. ἀστρὸν*), Ortygia, Kynthos, Pelasgia, Chlarnydia, Anaphe. *τηλέφαντον*.

cf. τηλεφάνης Frag. 129. 7. πρόφαντον 'conspicuous Ol. 1. 117, but πρόφατον 8. 16 (v.l. -φαντον). So in 9. 65 for υπέρφατον some MSS. have φαντον, ἄστρον: a reference to the old name of the island. Cf. Kallim. 4. 34 ff. καὶ τὰς (νῆσους) μὲν κατὰ βυσσόν, ἔν' ἠπείροισι λαύωνται, πρυμνοθεν ἐρρίξωσέ σε (Delos) δ' οὐκ ἐθλίψεν ἀνάγκη, | ἀλλ' ἄφετος πελάγεσσιν ἐπέπλεεσ' ὄνομα δ' ἦν σοι | Ἀστεριη τὸ παλαιόν, ἐπεὶ βαθὺν ἤλαο τάφρον | οὐρανοθεν φεύγουσα Διὸς γάμον ἀστερι Ἰση. τόφρα μὲν οὐπω σοι χρυσὴν ἐπέμασγετο Λητώ, | τόφρα δ' ἔτ' Ἀστεριη σὺ καὶ οὐδέ πω ἔκλεο Δηλός. Asteria is also called Loto's sister. Cf. Apollod. 1. 4. 1, Anth. Lat. 1. 707, Akrokorinthos is ἄστρον Ἑλλάδος Anth. Pal. 7. 297, Kolophon is τριφερῆς ἄστρον Ἰγούλης epigr. adesp. 487. 6 τὸ πάροιθε: so σ 275, τὸ πρὶν E 54, τὸ παρὸς K 309. See Kuhn-Gerth § 410. 5, n. 15. φορητά: cf. Eur. Hek. 29. κυμάτεσσιν . . . ῥιπαῖσιν; Pyth. 4. 195 κιμάτων ῥιπὰς ἀνέμων τε, cf. 9. 48, Nem. 3. 59, Soph. Antig. 137.—**6. Κουιογενής**: Hes. Theogon. 404 Φοῖβη δ' αὖ Κεῖον . . . ἦλθεν ἐς εὐνὴν | . . . Λητῶ . . . ἐγένετο, Hymn 1. 62 Λητοῖ, κυδίστη θύγατερ μεγάλοι Κόιοιο, Kallim. 4. 150 Κοιῆς, Apoll. Rhod. 2. 710 Λητῶ Κουιογένεια. ὅποτε is often preferred to ὅτε in Pindar and with the indicative = the more exact ἡνίκα 'what time'; cf. Baech. vi. 7. θόοισ' almost = μαινομένα; cf. Aisch. Septem 967 μαινεταὶ γόοισι φρήν, Suppl. 562 μαινομένα πόνοισι . . . ὀδοναῖς τε . . . θυιάς. —**7.** 'Then in truth from foundations deep set in the earth there shot up four pillars erect, with bases of adamant, and supported the rock of Delos by their capitals'. —**8. πέτραν**: cf. κραναή of Delos, Hymn 1. 16, Isthm. 1. 3, Orph. Argon. 1357. Bursian Geogr. von Griechenland. 2. 452.—**10. ἐπόφατο**: 'lived to see'; cf. Hdt. 6. 52 ἐπιδόντα δὲ τὸν Ἀριστοδῆμον τὰ τέκνα νοῦσψ τελευτᾶν, Eur. Med. 1025, κάπιδεῖν εὐδαιμονας of her children, Herodas 5. 70. ἐφοράω is often used when the spectator rejoices in what he sees, but also when he is forced to behold what he would avoid γένναν: more commonly γόνος as Eur. H. F. 689 Λατοῖς εὐπαιδὰ γόνον.—Metre: dact.-epitrite.

**VII.** Schol. Aristoph. Eq. 1263. Aristoph. applies to the Knights what is here said of Artemis: τί . . . καταπ. ἡ θοαν ἱππων ἐλατῆραι αἰδεῖν;—**1.** Cf. Il. I 97 ἐν σοὶ μὲν λήξω, σέο δ' ἀρχομαι, Hymn 21. 4 πρῶτόν τε καὶ ὅστανον αἰὲν αἰδεῖ, Hes. Theogon. 48 ἀρχόμεναί θ' ὕμνευσι θεαὶ ληγουσί τ' αἰοδῆς, Dion. Chalk. 6 τί κάλλιον ἀρχομένοισιν | ἢ καταπανομένοις ἢ τὸ ποθεινότατον;—**2.** Paus. 2. 30. 3 reports that Pindar wrote a song to Artemis who was worshipped as Aphaia in Aigina. Artemis Aphaia was identified by the ancients with Britomartis-Diktynna. ἐλάττωσαν: cf. Ol. 3. 26 Λατοῖς ἱπποσά θύγατρη. Artemis bore the name Ἐυρίππα.—Metre: dact.-epitrite.



The use of epitrites in the passage from Aristoph recalls the ancient name *hippius pes*, which is derived from the νόμος ἵππειος, the 'strain of Kaator.'

**VIII.** Aristeid. 2. 510. The poet himself took part in this prosodion. 1. σι: Pind. here declines to admit the poetical hyperbaton of the pronoun in this formula of supplication (Soph. *Trach.* 436, *Phil.* 468, Eur. *Phoin.* 1665, *Hippol.* 607); cf. x. 7. 3. ἄσσομαι with δέξαι as in Alk. xxxiv. δέξαι, like χαῖρε vi. 1, is probably a vox solennis in prosodia. Χαρίτεσσι, the Graces and Aphrodite in connection with Delphi *Pyth.* 6. 13; cf. Mel Adesp. 88 Ἀφροδίτης ἄλοκα τέμνων καὶ Χαρίτων ἀνάμεστος. Apollo and Aphrodite are associated in *Pyth.* 2. 16, 9. 10. τε . . καὶ here connect complementary similars. σύν: placed with the second word as often in Pind. (*Pyth.* 8. 99, *Nem.* 10. 38). The sing. precedes the pl. in *Ol.* 10. 58 where the σύν is used with the first word 4. θρόνῳ (Schneidewin, χώρῳ Boeckh, χώρῳ Bergk). Cf. Plato *Lysis* 4. 719 c ποιητὴς ὁπόταν ἐν τῷ τριποδὶ τῆς Μούσης καθίζηται. Paus. (10. 24. 5) saw in Delphi an iron chair in which the poet often sat when he was singing of Apollo.—5. προφάταν: cf. Frag. 150 μαντεύο Μοῖσα, προφατεύσω δ' ἐγώ, Bacch. iv. 3 Μουσᾶν θεῖος προφάτας, Theokr. 16. 29 Μουσῶν ὑποφῆτας, Plato *Phaedr.* 262 d the birds are οἱ τῶν Μουσῶν προφῆται, epigr. 6 Πινδαρος εἰφώνων Πιερίδων πρόπολοι. The poet's relation to the Muses is comparable to that of Apollo to Zeus (Διὸς προφήτας). Himerios *Or.* 14. 6, p. 614 calls orators Ἑρμοῦ καὶ Μουσῶν προφῆτας.—Metre. logaoedic.

**IX.** Athen. 1. 2. 8 A. (vv 12 Eust. *Od.* 1822. 5, 2-5 *Od.* 1569 44.) Addressed to Hieron in honour of a Pythian victory. Frag. 105 is part of the same poem, which was written after 476. In like manner Kritias Frag. 1 awards the palm of excellence to different localities; cf. the oracle in Schol. on Theokr. 14. 49 γαίης μὲν πάσης τὸ Πηλασγ.κόν Ἄργος ἀμεινον, | ἵπποι Θρηῖκαι, Λακεδαιμόνιαι δὲ γυναῖκες, Athen 7 278 E ἵππον Θεσσαλικὴν Λακεδαιμονίην τε γυναῖκα, | ἄνδρας δ' οἱ πίνουσιν ὀδῶρ καλῆς Ἀρεθούσης, Hor. *Sat.* 2. 4. 33. 1 Lakonian hunting-dogs: Soph. *Aias* 8 (see Jebb), Plato *Parmen.* 128 c, Pollux 5. 38, Verg. *Georg.* 3. 405, Hor. *Epod.* 6. 5. They were half fox (ἐξ ἀλώπεκος καὶ κυνὸς οἱ Λακωνικοὶ Arist. *Hist. An.* 8. 25), small in size and remarkable for the keenness of their scent, their ἀνδρεία and their φιλοπονία. The females were more intelligent than the males. Cf. *Mid. Night's Dream* 4. 1 (Theseus loq.) "My hounds are bred out of the Spartan kind, | So flew'd, so sanded, and their heads are hung | With ears that sweep away the morning dew; | Crook-knee'd, and dew-lapped like Thessalian bulls; | Slow in pursuit, but matched in mouth

like bells, Each under each. A cry more tuneable Was never holla'd to, nor cheer'd with horn, | In Crete, in Sparta, nor in Thessaly." Molossian and Cretan dogs were also famous.—2. ἐπί: of purpose, - ἐπὶ θηρεῖσαι, 'with a view to hunting,' as ἐπ' ἐξαγωγῇ Hdt. 7. 156 'for exportation'; not 'against' (κύνας . . . σέυη ἐπ' ἀγροτέρῳ σὺν A 293). τρέφειν: infin. for imper., which construction reappears with v. 5. —3. She-goats from Skyros: Athen. 12. 540 D, Aelian *H. A.* 3. 33, *Anth. Pal.* 9. 219, Zenob. 2. 18. Alkaios (110) preceded Pind. in praising them.—5. ὄπλα: 'Attic' corruption as in *Nem.* 1. 51 etc., ὀπλόταται *Isthm.* 8. 20. Argive shields (*Argolici clipei*, Verg. *Aen.* 3. 637) were circular (cf. δσπιδά πάντοσε ἰσθμῷ Γ 347), as may be seen by the representation on the Arginetan marbles. Paus. 2. 25. 7 says that shields were first used by Proitos and Akrisios of Argos. Aisch. *Sept.* 90 has λεύκασπις λαός of the Argives, Eur. *Phoin.* 1099 λεύκασπιν Ἀργείων στρατόν. The Argives were also famous as λισσώρηκες. ἄρμα: asyndeton in a catalogue. Theban chariots: *Isthm.* 8. 22, Frag 195, 323, Soph. *Antig.* 149, 845, Eur. *H. F.* 467, *Kritias* 1. 10 Θήβη δ' ἄρματόεντα διφρον συνεπήξατο πρώτη. The first victor with the car at Olympia (680) was Pagondas of Thebes, and Iolaos, the Boiotian, half-brother of Herakles, is said to have invented it (Frag 114). The Boiotians originally came from Thessaly, and the Thessalians were also charioteers (Θερραλὲ ποικιλόδιφρε Pollux 7. 112). On the Boiotians as equestrians see also Δ 391, *Hea. Shield* 24, *Ol.* 6. 85. ἀλλ' with the infin. - imper. as with the imper. *Ol.* 1. 17, 6. 22. ἀγλαοκάρπου (cf. Strabo 6. 273): the Greek cannot resist the temptation to use a descriptive epithet even when it is not appropriate to the situation.—6. ὄχημα: a mule-car, as ὄχος *Ol.* 4. 13 (to Psaumis of Kamarina), 6. 24 (to Agesias of Syracuse), as ἀπήνα 5. 3 (to Psaumis). Cf. *Kritias* 1. 3 ὄχος Σικελός, κάλλει δαπάνη τε κρᾶτιστος, Sim. iii. The Thessalians also were partial to the use of mules.—Metre: logaoedic.

X. Dion. Hal. *de admir. vi dic.* Demosth. 7; cf. Plut. *de facie in orb. lun.* 19. vv 1-9 Philo *de promd.* 2. 96, from a free or incorrect Armenian version. Dion has been commenting on the overwrought, plethoric character of Plato's style as exemplified in the discussion of Eros in *Phaidros* 237 A, 238 C, D, 246 E, and proceeds to state as his opinion that such a style of composition needs only rhythmical arrangement and musical accompaniment to become a dithyramb or a hyporcheme; and compares it with this passage from Pindar. Since the subject matter excludes the dithyramb, the poem is to be regarded as a hyporcheme. A poem

on an eclipse naturally falls under a class of melic sacred to Apollo. There is however no need to identify the god of light (Ἀλφειός) with the Sun, though the Boiotian Apollo Ismenios and Galaxios was so identified (Proklos). It is to be noted that the poem, though sacred to the god of joy, is full of the gloom of presaged disaster. Perhaps Apollo, as ἀλφειάκος, was, as in the paian, invoked in the last part of the fragment to avert the evils here foreshadowed. The parodos of Soph. *O. T.* (151 ff.) with its catalogue of evils attendant on the plague recalls this fragment. Frag. xxi. also refers to an eclipse.

The date of the poem is not certain. The eclipse which is reported to have occurred when Xerxes was at Sardis (Hdt. 7. 37) has been confused with that of Feb. 17, 478, according to Stein, who follows Zech. That of Oct. 2, 480, which occurred when Kleombrotos was at the Isthmos (Hdt. 9. 10), would not harmonize with the period of peace indicated by L 10 (Zech records no eclipse of this date). It was formerly generally assumed on the authority of Ideler that the fragment refers to the eclipse of April 30, 463, when at 2 p.m. eleven digits of the sun were obscured to spectators at Thebes. Because of the mention of snow and frost, Hoffman (*Jahresber. über das Gymnas. in Triest* 1889 p. 43-49) decides in favour of the (nearly total) eclipse of 478. If the poem had been written in 463, Pindar would in all probability have made a definite reference to the eclipse of 478. Eclipses are mentioned v 357, Archil. 74, Mimn. 20, Stesich. 73, Kydias 2. Thales is reported to have predicted that of 610 or 585 (Hdt. 1. 74). An eclipse of the sun boded disaster to the Greeks, whereas an eclipse of the moon was an evil omen to the Persians (Hdt. 7. 37, Quint. Curt. 4. 10. 1). With this fragment cf. Archil. 74 χρημάτων ἀελπτον οἶδεν ἔστιν οὐδ' ἀπώματον, οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς . . . | ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκριψας φάος | ἡλίου λάμποντος· λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους δέος. ἐκ δὲ τοῦ καὶ πιστὰ πάντα κάπνισμα γίνεται | ἀνδράσιν· μηδεὶς ἔθ' ἐμῶν εἰσορων θαυμάζετω, | μηδ' ὅταν δελφίσι θῆρες ἀνταμείψωνται νομῶν ἐνάλιον καὶ σφιν θαλάσσης ἡχέοντα κ' ἔματα | φίλτερ' ἡπείρου γένηται κ τ λ. A μακτεία in Demosth. 1072 prescribes sacrifices to various gods in case of an eclipse.

1. Ἀκτὶς Ἀελίου: the choruses of Attic tragedy borrow the phrase from Doric lyric (cf. Soph. *Antig.* 100 ἀκτὶς Ἀελίου, τὸ καλλίστον ἐπαπὶ λω φανέν | Θηβαίων προτέρων φάος, Eur. *Med.* 1251 πανφαῖς ἃ Ἀελίου. In dialogue parts: Eur. *Suppl.* 650 ἃ ἡλίου, καὶ σαφὲς πολύσκοπος. "the searching eye of heaven" Shakesp. *Rich. ii.* πολύσκοπος is not contrasted with πάνσκοπος, though Helios sees and hears every-

thing (Γ 277). Aurora is *πολιδερχης*. *μάτερ ὀμμάτων*: *ὄψις* is the child of *φῶς*. Pind. is specially fond of drawing his figures from the sphere of family relationship: *Ol.* 8. 1 *μάτερ . . . ἀέθλων*, *Ὀλυμπία*, 13. 10 *Ἰβρων, κόρον μάτερα*, *Nem.* 5. 6 *τέρειναν μάτερ' ἀνάνθας ὀπώραν* (*πατήρ Ol.* 7. 70, *παῖς 2.* 32, 11. 3, *Nem.* 9. 52, *θυγάτηρ Pyth.* 5. 28, *Nem.* 4. 3). On the relation between light and sight, cf. Plato *Rep.* 507 κ οὐ σμικρὰ ἄρα ἰδέα, ἢ τοῦ ὁρᾶν ἀλθθῆσις καὶ ἢ τοῦ ὁρᾶσθαι δύναμις, τῶν ἄλλων ξιφεξεων τιμιωτέρῳ συγῶ ἐξυγῆσαν, εἴπερ μὴ ἀτιμον τὸ φῶς . . . Τίνα οὖν ἔχεις αἰτιασασθαι τῶν ἐν οὐρανῷ θεῶν τοῖτον κύριον, οὗ ἡμῖν τὸ φῶς ὄψιν τε ποιεῖ ὁρᾶν ὅτι κάλλιστα καὶ τὰ ὀρωμενα ὁρᾶσθαι; "Ὀνπερ καὶ σὺ, ἔφη, καὶ οἱ ἄλλοι" τὸν ἥλιον γὰρ δῆλον ὅτι ἐρωτᾷς . . . "Ἀρ' οὖν οὐ καὶ ὁ ἥλιος ὄψις μὲν οὐκ ἔστιν, αἷτιος δ' ὢν αὐτῆς ὁρᾶται ἐπ' αὐτῆς ταύτης; Instead of *μάτερ*, *μέτρα* was formerly read because of Philostr. *Ep.* 53 κατὰ Πινδαρον τὸ τὴν ἀκτίνα τὴν ἀπὸ σοῦ πηδῶσαν εἶναι τῶν ἐμῶν ὀφθαλμῶν *μέτρα*, where, however, the mss. have *μητέρα*. Boeckh had *ἐμαῖς θεαῖς μέτρ' ὀμμάτων*, taking *θεαῖ* as 'eye-sight' and *ὀμμ.* = *θεαμάτων* (cf. *Soph. El.* 903, Plato *Phaedr.* 253 E): *visui pro mensura rerum adspectabilium*. *μέτρα* is not proved by Eur. *Suppl.* 650 δ. ἡλίου, κανὼν σαφῆς, which may indicate similarity of appearance ("long levelled rule of streaming light" in Milton), not of office.—2. *ἀστρον . . . κλεπτόμενον* is used absolutely, almost = a gen. of cause. Some take *ἀστρον* in apposition to *ἀκτίς Ἀελίου*. *ἀστρον* in the sing. = *ἀστήρ*, a great star. So of the sun, *Ol.* 1. 6; of Sirius, *Alk.* xix.; of the moon, *Aisch. Septem.* 390 (*πρέσβιστον ἀστρον*). Cf. *Max. Tyr. Or.* 40 p. 265 ἐν ἡμέρᾳ ἥλιος κρατεῖ, τὸ ἀριστον καὶ ἀκμαιότατον τῶν ἐν οὐρανῷ σωματίων. Schol. *Arat. Phaen.* 11 λέγεται δὲ καὶ ὁ ἥλιος *ἀστρον ἰδίως*, παρὰ δὲ Πινδάρῳ "*ἀστρον ἐπέρτατον*." 3. *ἱθῆκας* = *ἐποίησας*. the factitive use is very common in Pind. (*Ol.* 2. 17, 7. 6). 4. *πτανόν*: Hermann *ποτανόν*, Dissen *ποτανάν*. Elsewhere in Pind. *ποτανοί* forms the fem.: *Nem.* 7. 22 *ποτανᾶ μαχανᾶ* of poetry, 'power of making winged,' and we should expect *πτανάν* here. The poet has however his idiosyncrasies, and *φοινίος*, *μοιριδίας*, *δυνατ* s, *γλυκερωτεροί* are used by him as fem. forms; cf. *Soph. O. K.* 1460 *περωτός βροντή* (other examples from tragedy in Jebb on *O. K.* 751). Pind. may be following epic models. *πτανόν ἰσχύν* is 'aspiring strength' rather than 'flecting strength' as in *πηναὶ ἐλπίδες*, *πηναὶ λόγοι*. *σοφίας* is to be taken generally and not with reference to forecasting eclipses. *ὁδόν*: cf. *ἀλαθείας ὁδὸν Pyth.* 3. 103, *ἔβριος ὁδ.* *Ol.* 7. 90, "the way of truth," *Psalms* 119. 30. *Xen. Anab.* 1. 2. 21 has *ὁδὸς ἀμηχανος εἰσελθεῖν*. 5. *ἀτραπόν* accus. after *έσσο*. as *κέλευθα ἤλθομεν* i 261, *ἵεναι ὁδόν* δ 4 x 3. 6. *ἐλαύνεις*: cf. *Nem.* 3. 74 *ἐλά δὲ καὶ τέσσαρας ἀρετὰς | ὁ μακρὸς*



αίων. The accus. is the cognate accus. of the course (Aristoph. *Nubes* 20 ἐλαύνει δρόμους). If the verb meant 'harass' we should have the instr. dat. νεώτερον: in the sinister sense; cf. *Pyth.* 4. 155 μή τι νεώτερον ἐξ αὐτῶν ἀναστήη κακόν, *Sopl. Phil.* 1230 νέον μὲν οὐδέν. So ἄλλος, ἄλλοιος, ἕτερος are used euphemistically.—7. ἱαθόας Christ, 'exceeding swift' (a new word); ἱαθέας Schneidewin, τε θοάς Bergk.—10. In the list of calamities the omission of earthquake is noteworthy especially if the poem was written after the shock at Delos (cf. on *Frag.* vi.). Bergk arranges v. 10 ff. in a more logical order, which is however not necessarily the poetical order: τινός, ἢ στάσειν σιλ., ἢ παγετον καρποῖ φύσιν ἢ νιφ. σθ. ὑπερ. | ἢ πόντον κ. ἀνὰ πέδον χθονός. His objection to παγ. χθονός is not well taken.—11. σθένος: so ἔδατος σθ. *Ol.* 9. 51, σθ. πλουτοῖ *Isthm.* 3. 2. 12. πόντον: cf. *Hdt.* 1. 184 ἐώθεε ὁ ποταμός ἀνὰ τὸ πέδιον πᾶν πελαγίζειν. In the case of an inundation, πόντος, the deep sea, is emptied of its waters, while πέλαγος, the broad sea, extends the expanse of its waters over the land. 16. Cf. *Ol.* 9. 49 λέγοντι μὲν | χθονα μὲν κατακλῶσαι μέλαιναν ἔδατος σθένος, *Mel. Adesp.* 84 (probably by Pind.) on the beginnings of the human race. This passage recalls the tradition of the flood in Deukalion's time.—17. For the thought cf. *Thuk.* 7. 75. 6 ἡ συμμορία τῶν κακῶν, ἐχούσά τινα ὅμως τὸ μετὰ πολλῶν κουφίσιν, *Eur. Phoin.* 894 εἰς γὰρ ὧν πολλῶν μετὰ | τὸ μέλλον, εἰ χρη, πείσομαι, *Cic. ad Fam.* 6. 2. 2 *misera est illa quidem consolatio . . . nihil esse gravius cuiquam dolendum in eo, quod accidat universis*, *Plaut. Ep.* 6. 20. 17 (on the eruption of Vesuvius) *proktem gloriari non gemitum mihi, non vocem parum fortem in tantis periculis excidisse, nisi me cum omnibus, omnia mecum perire misero, magno tamen mortalitatis solacio credidissim.*—Metre: hyporchematic dactylo-trochaics. Note the frequent dactyls. The fragment is an ἀπολελυμένον μέλος. Blass *Jahrb.* 1869, p. 387, attempts to find a strophe and antistrophe of eight lines each. Two verses are, he thinks, lost before πολέμον . . . The last verse he regards as the beginning of the epode, whereas it is well adapted to the close. The arrangement of the cola varies somewhat in the different editions.

**XI.** *Sokr. epist.* 1. 7. Cf. *Pyth.* 10. 10 γλυκὺ δ' ἀνθρώπων τέλος ἀρχὰ τε δαίμονος ὄρνιντος αἰχεται, 1. 33 ff., *Diagoras i.*—2. *iv.* 1.—Metre: logaoedic.

**XII.** *Stob. Flor.* 58. 9; vv. 1 2 *Polyb.* 4. 31. *Polyb.*, no friend to the Athenian empire, says οἷδε γὰρ ἰηθαλοῖς ἐπαῖνο μεν κατὰ τὰ Μηδικά, διότι τῶν περὶ τῆς Ἑλλάδος ἀποστάτες κινδυνῶν τὰ Περσῶν εἶλοντο διὰ τὸν φόβον, οὐδὲ Πινδαρον τὸν συναποφηνόμενον αἰτοῖς ἀγειν τὴν ἡγεσίαν διὰ τῶνδε τῶν ποιημάτων. This hypot-

cheme was written before the battle of Plataea when the Thebans were divided in their sympathies. The poet seems to counsel a policy of neutrality when the necessity of action was immediate. Elsewhere Pind. shows his love of tranquillity, *Pyth.* 8. 1, 11. 55 etc.—1. *τις* in exhortations often πάντες. *εὐδία*: of the calm that follows victory in *Ol.* 1. 98, *εὐδίαν ἐκ χειμῶνος Isthm.* 7. 38. Contrast πόλεως χειμαζομένης Aristoph. *Kanape* 361.—2. *Ἀσυχίας*: cf. *Pyth.* 8. 1 φιλόφρον Ἀσ., Δίκας | ὦ μεγιστόπολι θυγατερ, *Ol.* 4. 18 Ἀσ. φιλόπολιν, Aristoph. *Aves* 1321 τὸ τε τὰς ἀγανόφρονας Ἰσυχίας | εὐάμερον προσωπον.—3. *ἐχθ. κουροτρ.*: cf. *γλυκεῖα γηροτρόφος xxix.* Ithake is ἀγαθὴ κουροτρόφος i 27.—Metre: logaoedic.

**XIII.** Stob. *Flor.* 50. 3 (cf. Schol. A 227, Eust. 841. 32). Often quoted as a proverb; *γλυκὺς ἀπειρῶ πολέμος*. Cf. Thuk. 2. 8. 1 νεότης . . . ὑπὸ ἀπειρίας ἤπτετο του πολέμου.—Metre: cretica and logaoedics.

**XIV.** Dion. Hal. *de admir. vi dic.* Demosth. 26. In return for the poet's laudation of his ancestor "The great Emathian conqueror bid spare | The house of Pindarus when temple and tow'r Went to the ground." Over the house of the poet, Alexander read Πινδαρου τοῦ μουσοποιού τὴν στέγην μὴ καίετε. Pind. rings the changes on the sentiment here expressed: *Ol.* 4. 10 τόνδε πῶμον, χρονιώτατον φάος | . . . ἀρετῶν, 10. 91 δταν καλὰ ἐρξαις ἀοιδᾶς ἄτερ | . . . εἰς Ἀδα σταθμόν | ἀνὴρ ἱκνται κ.τ.λ., 11. 4 ff., *Pyth.* 3. 114 ἀ δ' ἀρετὰ κλειναῖς ἀοιδαῖς | χρονία τελεθει, 1. 93, 9. 92, *Nem.* 6. 29, 4. 6 ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει, 7. 13, 9. 6, *Isthm.* 3. 7, 8. C5, *Bacch.* 1. 94 πραξαντι δ' εἰ οὐ φέρει κόσμον σιωπά, 9. 82 τὸ γέ τοι καλὸν ἔργον | γνησιῶν θνῶν τυχόν | ὑψοῦ παρὰ δαίμοσι κείται. Hor 4. 9. 26 omnes inlacrimabiles | urgentur hydropique longa | nocte, carent quia vate sacro | paulum seculi distat inertiae | celata virtus, Pope: "Vain was the chief's, the sage's pride, | They had no poet and they died" 3 ποτιψάνει: cum dat. on the analogy of verbs of approach (πελάζω, ἀντάω) So with ψαύω *Pyth.* 9. 120, θ.γγάνω 4. 296, ἀπτω *Isthm.* 4. 12. All of these verbs also take the genitive in Pind.—4. σθένα added by Radermacher.—Metre: dact., epitrite.

**XV.** Athen. 13. 601 D. Just before, Athen. says Πινδαρος δ' οὐ μετρίως ὢν ἐρωτικὸς φησιν (Frag 127: Εἴη καὶ ἐρᾶν καὶ ἐρωτὶ χαρίζεσθαι κατὰ καιρὸν | μὴ πρεσβυτέρων ἀριθμοῦ δίωκε, θιμέ, πράξιν). Theoxenos was the 'beloved' of Pindar, the beautiful youth in whose lap the poet is said to have died at Argos. Since this poem was written in Pindar's old age (cf. *Ilyk.* 11.), the passion to which he here gives expression has no other object than to set Theoxenos' beauty



in stronger relief. Cf. Welcker *Kl. Schr.* 1. 234. There is no evidence that Theoxenos had been victorious in the Theban Herakleia (Dissen). Bergk *Gr. Litt.-Gesch.* 2. 168 thought the fragment was an *eukomion* similar to the *enkomiast* of Ibykos.

1. *χρῆν* κ.τ.λ.: *oportebat quidem dum opportunum erat*. Cf. Goodwin *M. T.* 415 ff. After Homer the substantive *χρῆ* - *χρεώ* 'need' was fused with the forms of *εἰμι* except in the indic. present. Pind. was the first to use *ἐχρῆν* (*Nem.* 7. 44), the augment of which is the result of false analogy. Cf. Ahrens *Kl. Schr.* 1. 58. *καιρόν*: cf. *Nem.* 8. 1 *ὦρα πότνια*, *κάρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων*. Theoxenos is *ὦρα κεκραμένος*. Pind. prefers *κατὰ καιρόν* to *ἐν καιρῷ*; he does not use the adv. *καιρῷ*. *ἐρώτων*: plural of the separate moments of sensation. So *πόθοι*, *μανιαί*, *furorēs*. *ἐρωτες* is impersonal in Pindar except possibly in *Frag.* 122. 4 and *Nem.* 8. 5. *δρέπεσθαι*: elsewhere in Pind. *δρέπω* takes the accus., here the gen. by analogy to *ἄπτεσθαι* etc. Cf. *Frag.* 122. 8 *ὦρας ἀπὸ καρπὸν δρέπεσθαι*. *σύν*: life is man's companion. *γηραιὸν μέρος ἀλικίας* | *ἀμφιπολεῖ Pyth.* 4. 157, cf. 4. 10, 11. 10, *Nem.* 9. 44 *σὺν νεότητι*, 'as long as youth lasts,' *Soph. O. K.* 7, etc. "Life, we've been long together."—

2. *μαρμαριζόσας*: *δύματα μαρμαίροντα* Γ 397, of Aphrodite.

3. *ἀδάμαντος*: *ἀδάμαντος θυμὸν Hes. Theogon.* 239, *τίς οὕτως ἀδαμαντινὸς ἢ σιδαροῦς τὴν καρδίαν*; *Heliod.* 4. 4.—4. *σιδάρον*: *σιδήρειον ἦτορ Ω 205*, *σιδηρόφρων Aisch. Prom.* 242, *Sept.* 52, *ἦσθα σιδαρὸς Eur. Mel.* 1279, *ἔβον σιδήροι Mosch.* 4. 44, *Tibull.* 1. 1. 63, *Hor.* 1. 3. 9, *Ovid Metam.* 9. 614. *μέλαιναν*: the epithet 'black' is often applied to the heart or mind when filled with passion (*A 103*, *Theogn.* 1199, *Aisch. Chorph.* 414, *Pers.* 114); so of 'dark malignity': *κελαινώπας θυμὸς Soph. Aias* 954, *κελαινόφρων Aisch. Eum.* 459. Pind. has *μ. καρδ* 'sad' in *Frag.* 225; *μελανοκάρδιος πέτρα Aristoph. Ranae* 470 of the Styx, which in Arkadia falls into a black chasm, and in the nether world pours its waters into the dark night. Here *μ.* is used of *ἀγριότης*, insensibility, and is explained by *ψυχρᾷ*. A heart of adamant or iron cannot be forced to glow with passion because love (*Eros* is a smith in *Anakr.* xix.) can apply only a chill flame. The figure shifts from the sea—*πόθος* is a blast of passion—to the forge.—5. *ψυχρᾷ oxymoron* as *Ol.* 6. 43, 46. *ψυχρὰ φλόξ* is almost = *ἀφλογος φλόξ*.—6. *περί*, dative of the object to be gained. So with *μάρναμαι* *Tyrt.* 10. 2, *Nem.* 5. 47, with *δηριόμαι*, *ἀμιλλῶ*. Cf. *Pyth.* 2. 59 *κτεάτεσσι τε καὶ περὶ τιμῇ . . . γενέσθαι ὑπερτερον*, *περί* with the dative of the external reason is rare and poetical. *βιαίως vehementer*. In poetry the philosophical

'unnaturally' is unknown: Arist. *Eth.* 1. 5. 8 ὁ δὲ χρηματιστῆς (βίος) βλαβὸς τίς ἐστι.—7. ψυχρὰν is taken from ψυχρῇ in 5. Christ retains the word, though a 'chill path' is scarcely Greek. Following Schneider, Bergk wrote ψυχάν and read γυναικείαν, 'serving the heart of a woman, he is borne recklessly about.' Dissen too read ψυχάν. *muliebri nequitia raptatur huc illuc animo omnem viam sequens* (: π. ἡδονῇ θ). For ψ. Wilam. has σὺρδαν, Ahrens αἰσχροῦν, Schroeder βληχροῦν. γυν. θράσει 'a shameless woman' may depend on θεραπειῶν (Fenn.) though elsewhere θερ. has the accus. (γυναῖκα θερ. Xenoph.).—8 θεῶς ἑκατ. cf. Κόπριδος ἑκ. Alkm xii. δαχθεῖς of love Eur. *Hippol.* 1303, *Phoin.* 383. Ωα. ardore solis.—9. ἱρᾶν: of bees Frag. 158. τάκομαι: Theokr. 2. 28 ὡς τοῦτον τὸν κηρὸν ἐγὼ συν δαίμονι τάκω, | ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μίνδιος αὐτίκα Δελφίς, *Anth. Pal.* 5. 210 τηκομαι, ὡς κηρὸς παρ πυρὶ, κάλλος ὀρών, Ovid *Metam.* 3. 485 ut intabescere flammae igne leri ceræ . . . | . . . sic attenuatus amore | liquitur, et lecto paulatim carpitur igni. ἴδω . . . ἔς: cf. on iv. 1. 10. For the order cf. *Pyth.* 3. 96 ἐν δ' αὖτε χρόνῳ. λαίνειν: for the sing. verb see on *Bacch.* xvi. Peitho and the Graces, cf. *Ibyk.* v. Bergk read τε πτόν καὶ X ἰδὼν ἀνὰ γ' Ἀγ.—Metre: dact.-epitrite. Hartung maintained that the Frag. is monostrophic.

**XVI.** Plat. *Consol. ad Apoll.* 35 (vv. 17), *de occ. vir.* 7 (in paraphrase). vv. 89-67 close the antistrophe. In Hes. *W D* 171, *Ol.* 2. 71, skol. vii (q v.) Elysium is placed in the Islands of the Blest in Okeanos; here it is placed in Hades, where, according to the *Odyssey*, the heroes abide in gloom, mere waiters but endowed with the passions of earth. The dual paradise is an invention of the poet who makes the joys of Elysium in Hades a foretaste of the blessedness in the μακάρων νῆσοι. The late Orphic period did not distinguish between the Elysium in Hades and the Elysium in the Islands of the Blest. Pindar's conception of future life is a poetic combination of the traditional faith with the clarified doctrines of the Orphic and Pythagorean sects. Cf Rolde *Psyche* 496 ff. Empedokles preceded Pind. in the belief that the soul was to be purified after many rebirths; but no other Greek poet has given such concrete expression to the faith in a future state of blessedness. The contrast between Attic tragedy and Pind. is profound.—1. μέν followed by τ' (Bergk δ') as in iv. 13. Had the poet here wished to oppose the life of the pious to that of the impious in the antistr. he would have said τοῖσι μέν μέν is not misplaced; the examples in *Soph. Aias* 56, *Phil.* 1136 are different. ἀέλιον: Helios shines in the nether world, when it is night upon earth. Cf.

μ 383 δίσσονται εἰς Ἄϊδα καὶ ἐν νεκύεσσι φαείνω (a threat). His light is however only for the pious: μόντοι γὰρ ἡμῖν ἥλιος καὶ φθέγγος Ἰλαρον ἐστίν Aristoph. *Ranae* 454. That this belief in an under-world Helios lasted long is evident from Kachel 228 h 7 Λητογενές, σὺ δὲ παῖδας ἐν ἡρώεσσι φιλάσσοις, [[εἰσεβέ]ων αἰεὶ χῶρον ἐπερχόμενος, Hymnus Magicus to Helios (Abel *Orphica* p. 291) 4. 11 ἦν γαῖης κειθμῶνα μόλης νεκίων τ' ἐπὶ χῶρον. In *Ol.* 2. 61 the ἐσλοί, such as Achilles, Peleus, and Kadmos, are said to have attained to a life free from toil in comparison to the life on earth, and in the Islands of the Blest to enjoy *ἴσας δὲ νυκτεσσιν αἰεὶ ἴσας ἐν ἡμέραις ἄλιον*. If the poet is consistent—which is altogether unnecessary—, this passage does not refer to a sun that shines both by day and by night, or to a perpetual vernal equinox, but to an inverted succession of day and night, the sun in Elysium being 'equal' in splendour to that of the upper world. (Aristoph. *Ranae* 155 φῶς κάλλιστον ὥσπερ ἐνθάδε.) Rohde regarded Vergil's (*Aen.* 6. 641) *solemque suum, sua sidera norunt* as later subtilizing. With the view of Pind. contrast Prax. ii. Dissen supposed that additional point was given to this verse by the threnos being sung after sunset. Cf. *Isthm.* 4. 65, Lobeck *Ag. aoph.* 1. 412.—2. Cf. Tibull. 1. 3. 61 of Elysium: *fert cassiam non culta seges, totosque per agros | floret odoratis terra benigna rosae*, προάστειον: Dissen's comment is: *est urbs in Orco, ubi Pluto cum Proserpina habitat et herodes ceterique mortui, ante urbem vero amoenitas in pratis suburbium pulcherrimum, veluti Athenis Κεραμεικός fuit. Etiam hic locus Pindarico more praesentibus rebus accommodatus. Videtur enim defunctus, qui canitur, in suburbio seculatus esse, ubi credo cognatis fundum habebant.* Arnold on Thuk. 4. 69: "the προαστεῖον . . . was not what we call a suburb, but rather an open space like the parks in London, partly planted with trees . . . . It was used as a ground for reviews of the army, and for public games. At Rome the Campus Martius was exactly what the Greeks call προαστεῖον." The description in Vergil's Nekyia is general: cf. *Aen.* 6. 673 *nulla certa domus; lucis habitamus opacae*, 638 *devenere locos laetos et amoenos cuncta fortunatorum nemorum sedesque beatas*, 679 *praeclusa convallis virenti inclusas animas superumque ad lumen ituras | lustrabat studio riuolens*.—3. βεβριθός: cf. 2. 561.—4. Cf. Verg. *Aen.* 6. 642 *pars in gramineis exercent membra palaestris*. Dissen suggested that the threnos was in honour of a youth. The whole passage is recalled by Bacch. xiii πεσσοίς: so the Trojan heroes played at dice, Eur. *I. A.* 196, Frag. 888, Soph. Frag. 438; so the suitors of Penelope, α 107; Palamedes and Thersites in Polygnotos' painting:

Achilles and Aias at dice on a lekythos of the sixth century in the Boston Museum of Fine Arts. (On the monument of Vicentius (Maass *Orphica* p. 223) the gods, who preside over the *honorum iudicio*, are feasting and playing at dice.—5. εὐανθής . . . ἄλβος: as *Isthm.* 5. 12. 7. μαγνύντων: with ὀδμή, since the gen. absol. is rare in Pind. (without a subject expressed in *Pyth.* 1. 26, 4. 232, 8. 43). See Gildersleeve on *Ol.* 13. 15. This passage is perhaps imitated in the hymn to Apollo (i.) with notes (Append.) ομοῦ δὲ νιν Ἄραψ ἀτμὸς ἐς Ὀλύμπου ἀνακιδναται.—9. βληχροί, 'sluggish'; used of winds, *Alk.* 16. The word is a favourite with the Ionians. (On βληχρός = ισχυρός, see Seaton, *A. J. P.* 10. 468, Gerstenbauer 202. Cf. Verg. *Georg.* 4. 479 *Cocyti tardaue palus inamabilis unda*, *Aen.* 6. 323 *Cocyti stagna alta vides Stygiamque paludem*, *Hor.* 2. 14. 17 *ater flumine languido | Cocyton*. Pind. probably said that while the pious retained their recollection, the evil lost all memory of the life on earth.—Metre: dact.-epitrite.

**XVII.** *Plut. Consol. ad Apoll.* 35; vv. 2-4 *vit. Rom* 28 (with slight variations).—1. ἅπαντες: that is, all who have received the rights of initiation. One good *μα.* has τελετάν. Without some such addition as Boeckh's μεταν. nothing can be made of the line.—3. αἰώνος εἰδωλον: = ψυχά. αἰώνος not = *aevi sempiterni* (Christ). Apart from its equivalence with καρδία, ζωή in Pindar, ψυχή denotes the *alter ego*, the psychic 'double' in every man. It lives after the death of the body; cf. εἰδωλον λ 83, ψυχὴ καὶ εἰδωλον Ψ 104. Pind. is the first to explain the immortality of this ψυχά by its divine origin. The ψυχή of the philosophers is different, and in tragedy it is invariably the *anima* of the living man.—4. πρᾶσσόντων gen. abs., cf. on xvi. 7. For the neuter use of πράσσω = ἐργάζομαι cf. *Nem.* 1. 26 πράσσει γὰρ ἐργῶ μὲν σθένος, βολαῖσι δὲ φρὴν 'manifests itself,' 'exercises its functions' εὐδόν-τεσσιν: cf. Aisch. *Eum.* 104 εὐδονσα γὰρ φρὴν ὀμμασιν λαμπρόνεται (εὐδοίῃ φρενί *Soph. Frag.* 579), *Xen. Kyrop.* 8. 7. 21 ἡ δὲ τοῦ ἀνθρώπου ψυχὴ τότε (in sleep) δῆπου θειοτάτῃ καταφαινεται καὶ τότε τι τῶν μελλόντων προορᾷ, *Plato Rep.* 571c, *Aelian V. H.* 3. 11 οἱ Περιπατητικοὶ φασὶ μεθ' ἡμέραν θητεύουσιν τὴν ψυχὴν τῷ σώματι περιπλέκεσθαι καὶ μὴ δυνασθαι καθαρῶς τὴν ἀλήθειαν θεωρεῖν, νύκτωρ δὲ διαλυθεῖσαν τῆς περὶ τοῦτο λειτουργίας καὶ σφαιρωθεῖσαν ἐν τῷ περὶ τὸν θώρακα τόπῳ μαντικωτέραν γίνεσθαι, ἐξ ὧν τὰ ἐνύπνια, *Cic. de div.* 1. 30 (63) *cum ergo est somno sevocatus animus a societate et a contagione corporis, tum meminit praeclitorum, praesentia cernit, futura praevidet; iacet enim corpus dormientis ut mortui, vivet autem et viril animus*, *Milton Par. L.* 8. 460 "Mine eyes be clos'd, but



open left the call | Of fancy, my internal sight," Blacklock *General of Nonsense* has "But still internal sense awake remained." *ὄνειρος*: Pind. was visited in a dream by Persephone (Paus. 9. 23. 3); in his youth he dreamt that bees placed honey in his mouth (*Vita Pind.*).—5. *κρίσιν*: that the soul of the living can behold in sleep its state after death is a doctrine suggesting the utterances of Herakleitos: Living and dead, awake and asleep, are the same (78), Immortals are mortal, mortals immortal, living in their death and dying in their life (67), and also, but more enigmatical, Death is what we see waking, what we see in sleep is a dream (64); cf. Eur. Frag. 833 τίς δ' οἶδεν εἰ ζῆν τοῦθ' ὃ κέκληται θανεῖν, | τὸ ζῆν δὲ θνήσκειν ἐστὶ; Aristoph. *Ranæ* 1477 τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν κ.τ.λ. A fragment ascribed to Pindar by Theodoretos is probably spurious: ψυχὰς δ' ἀσεβέων ὑπουράνιοι γαῖα πωτῶνται | ἐν ἀλγεσιν φοβόισι ὑπὸ ζεύγλαις (<τ>) ἀφικτοῖς κακῶν | εὐσεβέων δ' ἐπουράνιοι ναλοῦσαι | μολπαῖς μάκαρ ἀέθου' ἐν ὕμνοισι. —Metre of xvii.: dact.-epitrite. The irrational short in dact.-epitrites often occurs in Pindar's threnoi, dithyrambs, and skolia, rarely in the prosodia (vii.), never in the hymns.

**XVIII.** Plato *Meno* 81 B. Boeckh thought this threnos was composed in honour of Gelon (obit 478/77); but this is quite uncertain. Pindar's belief appears to be as follows (cf. Rolfe *Psyche* 499 ff.): After the death of the body, the soul is judged in Hades and, if accounted guiltless in its life on earth, passes to the Elysium in Hades depicted in Frag. xvi. It must, however, return twice again to earth, and suffer two more deaths of its body (*Ol.* 2. 68 ἐστὶς ἐκατέρωθι μεινάντες). Finally Persephone releases it from the *παλαιὸν πένθος* and it returns to earth to inhabit the body of a king, a hero, or a sage. It is now freed from the necessity of further wandering and passes at once to the Islands of the Blest. Rolfe thought that the *παλαιὸν πένθος* was the cause of the imprisonment of the immortal soul in a mortal body, and that *πένθος* implies 'grief' on the part of Persephone because of the sin of the soul. Though the poem is not written in commemoration of a homicide, as Dissen thought, Pind. follows the analogy of the law of expiation in cases of homicide, which brings grief, not only to the relatives of the man who has been murdered, but also to the gods.—1. οἶσι: dative after *δέξεται* 'receive as a mark of grace.' So *O* 87 θέμιστι δέκτο δέπας, *Ol.* 13. 29, *Pyth.* 4. 23, *Hdt.* 6. 86. 1, *Aischin.* 3. 111. The gift "blesseth him that gives and him that takes," *ποιάν*: cf. *ποιήν* . . . παῖδοι ἐδέξατο τεθνηῶτος *Il.* 1. 633.—2. δέξεται: probably subjunctive, ἐξ ἄλλων: more plastic

than ἀλφ. ἐνάτω: this number is identified by the poet with the term of banishment and of expiatory service (ἀπειναυτισμός) prescribed in the case of homicides and other transgressors. The ἐνιαυτός (ἐνναετηρίς) often varied between 8, 9, and 10 years. The purification of Apollo, the slayer of the Python, is accomplished by service μέγαν εἰς ἐνιαυτὸν with Admetos, strictly the god of the under world. So in the case of Herakles, Kadmos, Hippotes. Gods who commit perjury are banished for nine years from Olympus. In the myth of Er (Plato *Rep.* 615 A) the subterranean journey of the soul lasted a thousand years. —4. τε after καί, which connects βασ. with ἄνδρες, unites the subdivisions of the class denoted by ἄνδρες. Cf. Emped. 447 εἰς δὲ τέλος μάντις τε καὶ ὕμνοπόλοι καὶ ἱητροὶ | καὶ πρόμοι ἀνθρώποισιν ἐπιχθονίοισι πέλονται, ἐνθεν ἀναβλαστοῦσι θεοὶ τιμῇσι φέριστοι. —5. ἥρωες: such heroes are Leonidas (cf. Sim. i.), Menelaos, Theron, Diagoras, Milon; Orpheus, Asklepios, perhaps Homer ἀγνοί the technical expression; cf. Soph. *Trach.* 258. πρὸς: with passives Pind. prefers πρὸς to the more abstract ὑπό; cf. xv. 5. —Metre: dact. epitrite

**XIX.** Clem. Alex. *Strom.* 3. 518. On an Athenian who had been initiated into the Eleusinian mysteries. He is thought to be Hippokrates, the grandfather of Perikles (schol. *Pyth.* 7. 17). δαβιος ὅστις. cf. Alkm. iv 37. On the felicity of the initiated cf. Soph. *Frag.* 753 ὡς τοῖς δαβιοι | κείνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη | μόλωσ' εἰς "Αἶδου, Eur. *H. F.* 613 τὰ μυστῶν δ' ὄργη' ἡτέεχ' ἰδῶν, Isokr. 4. 28 ἥς (τελετῆς) οἱ μετασχόντες περὶ τε τῆς τοῦ βίου τελεσθῆς καὶ τοῦ σύμπαντος αἰῶνος ἡδίους τὰς ἐλπίδας ἔχουσιν. Cf. Lobeck *Aglaoph.* 69. οἶδα: cf. *Ol.* 2. 56 οἶδεν τὸ μέλλον, where Fennell remarks that οἶδα in Pindar conveys "either the idea of thorough mastery of a subject or the effectual laying to heart of a truth." So εἰδώς in tragedy is often used of sure knowledge. βίου τελ. in Isokr. l. l., Aristeid. *Eleusin.* 1. 421, *Panath.* 1. 302. Lobeck desiderated βίον (cf. *Isthm.* 4. 5 σύν θεῷ θνατὸν διέρχονται βίου τέλος). —Metre: dact. epitrite.

**XX.** Didym. Alex. *de trin.* 3. 1. p. 320, Clem. Alex. *Strom.* 5. 726, Euseb. *Praep.* *Ev.* 13. 688 c. See on iv. 2. —Metre: logaoedic.

**XXI.** Clem. Alex. *Strom.* 5. 708, Theodoret. *Graec. aff. cur.* 6. 89. 27. Cf. *Frag.* x. Christ proposes κότρε in v. 3. —Metre: logaoedic.

**XXII.** Plut. *de superst.* 6, *Amat.* 18, *adv. Stoic.* 31. Perhaps from a threnody Cf. Bacch. 60 (34) οἱ μὲν ἀδμᾶρες



δεικελῶν εἰσι νόσων καὶ ἀνατοι, | οἷδ' ἐν ἀνθρώποις ἱκελοι, and contrast *Sim.* xii. — τ'. misplaced as *Soph. Aias* 654 πρὸς τε λουτρά καὶ παρακτίους — Metre: logaedic.

**XXIII.** *Athen.* 5. 191 v. — 1. τί: Bergk conj. δ τι. A comma is generally placed after εἰην. Note that only in indirect questions is τις used for ὅστις in classical Greek (εἰπέ τί σοι φίλον); cf. *Soph. O. T.* 71 ὥς πύθοιθ' δ τι δρῶν ἢ τί φωνῶν τήνδε ῥυσαιμην (=subj. in or. rec.) πόλιν. αἰτοῦ τί χρήσεις ἐν *Eur. Frag.* 773. 2 is corrupt — 2. For the emphatic vocative after the pers. pron. cf. *Pyth.* 4. 89, 11. 62. δέ after τε, *Pyth.* 4. 80, 11. 29, *Hdt.* 9. 57, *Soph. Antig.* 1096, *Trach.* 334. When antithesis is substituted for parallelism, it is usually more pronounced. Cf. *Alkm.* xxx — 3. Εὐθυμία: only here in poetry and classical Greek. μέλων: usually μέλημα. *Pyth.* 10. 59, *Frag.* 9a. With εἰην it forms the 'Chalkidian figure,' as λέγων ἐστί *Eur. Hek.* 1179, ἦτε πάσχοντες *Aykl.* 381. So ταῦτα ἦν γινόμενα *Hdt.* 1. 146 is more vivid than ταῦτα ἐγίνετο. εἰην: potential optative (protasis ἐρῶν): Goodwin *M. T.* 240, Hale *Trans. Am. Phil. Assoc.* 24. 197. Gildersleeve explains *Ol.* 3. 45, *Pyth.* 10. 21 as - uoper, and prefers διαλλάξαντο *Ol.* 11. 21. After μέλων, δν might have dropped out (Christ). — 4. αἰτημί: cf. *Sim.* ii. 14. — Metre: logaedic.

**XXIV.** *Dion. Hal. de orat. anteq.* 2. Cf. *Soph. O. T.* 614 χρόνος δίκαιον ἄνδρα δεινίσαι μόνος. *Solon* 36. 1 has ἐν διακῇ χρόνου. — Metre: dact. - epitrite.

**XXV.** *Plato Gorgias* 484 B etc., ἐπεὶ (l. 5) . . . schol. *Aristeid.* 3. 408 (in paraphrase); often referred to by other writers. — 1. Boeckh thought that κατὰ φύσιν (in *Plato*) preceded νόμος. Cf. *Hdt.* 3. 38 καὶ ὁρθῶς μοι δοκεῖ Πινδ. ποιῆσαι νόμον πάντων βασιλέα φήσας εἶναι, *Eur. Hek.* 799 ἀλλ' οἱ θεοὶ σθενοισι χῶ κελῶν κρατῶν νόμος, *Herakleit.* 91, *Lysias* 2. 19, *Plato Laws* 690 B, 714 D, *Protag.* 337 D. 3. ἀγα . . . χαρὶ: 'uses the hand of might, justifying its greatest act of violence.' *Fatalis lex etiam vim maximam agfert, tamque iustam efficit, quum humana ratione sit iniusta quum quod summa lex imperaret, etiam iustitiam nobis esse videatur, iustum sit necesse est* (Boeckh). *Milton Tetrachordon* says "Men of the most renowned virtue have sometimes by transgressing most truly kept the law." In this passage of *Pind.* law takes the place of omnipotent fate. — 5. Cf. on *Stes.* i. — 7. Contrast δωρητόν, οὐκ αἰρητόν *Soph. O. T.* 384. — Metre: logaedic; v. 4 may consist of cretics.

**XXVI.** *Aristeid.* 2. 509. — 1. κρηπίς is the substructure that is visible (*κρ. φανερά* *Frag.* 77), not the underground

foundation; κρ. σοφῶν ἐπέων *Pyth.* 4. 138, κρ. αἰδῶν 7. 3; cf. *Ol.* 6. 1, *Nem.* 1. 8.—2. ταχίζωμεν: *Pyth.* 6. 7 ff. ὁμῶν θησαυρὸς τετείχισται, cf. "build the lofty rhyme."—3. κόσμον ἀδυμελῆ *Ol.* 11. 14, κόσμον αἰοδῆς *Plato Phileb.* 660; αὐδάεντα—αὐδαέντων λόγων, 'let us build a fair wall of manifold sounding song.' See *Bacch.* viii. 8.—4. Θήβαν: the city as *Pyth.* 4. 299; usually the nymph is meant, as in i. 3 ἐπασκήσαι: ρ 266 ἐπήσκηται δέ οἱ αὐλή, *Nem.* 9. 10 ἐπασκήσω ἥρωα τιμαῖς. I see neither in this word nor in αὐδάεντα any trace of the dialect of the mysteries (*Bury on Nem.* 9. 10). θεῶν: *per deorum et hominum vias*; gen. after ἀγνιάς, which is postponed to the second part of the clause. Cf. on ii. 3, viii. 3.—Metre: dact.-epitrite.

**XXVII.** *Plut. vita Lyc.* 21. Cf. *Terp.* vi. Aglaia presides over choruses with the other Graces *Ol.* 14. 13; cf. *Nem.* 1. 13. For the thought cf. *Ol.* 13. 50 ff. (Gild.). It is noteworthy that none of Pindar's triumphal odes is addressed to a Spartan.—Metre: dact.-epitrite. μέν or καί after ἐνθα would complete the first epitrite.

**XXVIII.** *Stob. Flor.* 11. 3, etc. σύνθεσιν: 'word,' 'bond,' as *Pyth.* 4. 168; cf. 11. 41. ἐπέων θέσιν *Ol.* 3. 8 scarcely supports Christ who supplies ἐπέων. This use of συνθ. is late. Cf. *Ol.* 10. 3 ff ὦ Μοῦσ', ἀλλὰ σὺ καὶ θυγάτηρ | Ἀλάθεια Διὸς . . . | ἐρύκετον ψευδέων | ἐπιπᾶν. *Pind.* and *Bacch.* (?) are the only classical poets to personify truth. παρ: *cum dat.* is very rare in *Pind.* For the pregnant use, cf. ε 415, *Pyth.* 9. 118. Other cases of πρὸς (παρ) *Pyth.* 1. 86, 4. 24. Falsehood is regarded as a stone. Cf. *Aisch. Prom.* 926 πταίσας δὲ τῷδε πρὸς κακῷ. *Pind.* is the only early writer who uses πταίω as a transitive verb.—Metre: dact.-epitrite.

**XXIX.** *Plato Rep.* 1. 331A.—2. ἀτάλλουσα: cf. *Hom. epigr.* 4. 2 νήπιον αἰδοῖς ἐπὶ γούνασι μητρὸς ἀτάλλων. *Hom.* uses ἀτιτάλλω 'cherish': *Jebb on Soph. Anas* 558 (νέαν ψυχὴν ἀτάλλων). συναορεῖ: cf. *Nem.* 4. 5 εὐλογία φόρμυγγι συνάορος.—4. Cf. *θιμὸν ψακαστρόφουν Aisch. Pers* 767.—Metre: logaoedic or log.-paionic. Perhaps the frag. is from a paian (Christ).

**XXX.** *Athen.* 11. 782D. A comparison with *Bacch.* xvii. shows that *Pind.* excels in elevation and in the imaginative quality, *Bacch.* in the elaboration of his pictures.—4. φρένας: with δαμέντες as *Ol.* 1. 41 though *Bacch.* 1. 24 has (πλοῦτος) ἐθέλει δ' αἰεὶ φρένας ἀνδρός. τόξοις: cf. *Βακχίου τοξεύματα Eur. Frag.* 562 φιάλη ἀσπίς Διονύσου *Arist. Poet.* 1457 B 22, percussit in *Plaut. Cas.* 3. 5. 15, ictu capiti 'wine-struck' *Hor. Sat.* 2. 1. 24, mero saucius *Apul. Metam.* 11. 601.

In Frag. 166 Pind. has ἀνδροδάμαντα ῥιπᾶν μελιαδέος οἴνου.—Metre: dact.-epitrite.

**XXXI.** Sext. Emp. *Pyrrh. hyp.* 1 86. Cf. Archil. 36 δλλ' ἄλλος ἄλλω καρδίην λαίνεται, Solon 13. 43 ff σπευδει δ' ἄλλοθεν ἄλλος κ.τ.λ., Hor. 1. 1.—**3.** δ' αὖ τις conj. Boeckh, ἐπι (i.e. ἐπιτερεπ.) φρασίν οἶδμ' ἐνάλιον conj. Bergk.—Metre: dact.-epitrite.

**XXXII.** Schol. *Pyth.* 4. 408, cf. Prokl. on Hes. *W. D* 428. χρυσός: cf. *Ol.* 1. 1, κτεάνων δὲ χρυσὸς αἰδοιέστατον *Ol.* 3. 42, μεγασθενὴς χρ. *Isthm.* 5. 3. Theogn. 451 τοῦ (χρυσοῦ) χροῖης καθυπερθε μέλας οὐχ ἄπτεται ἰός | οἶδ' εὐρώς, αἰεὶ δ' ἀνθος ἔχει καθάρων, Pythermos.—Metre: dact.-epitrite.

## BACCHYLIDES.

LAST in the Alexandrian canon of the lyric poets stands the name of Bacchylides of Keos, the last of the poets of the universal melic. In the almost total wreck of the melic poetry of Simonides, the greatest of the Ionians, his nephew Bacchylides becomes the chief representative of the choral song of a race, the poetical genius of which in the Posthomeric age was devoted to the cultivation of satirical and elegiac verse. In the early period choral lyric flourished better under the regime of the Dorians than in the Ionian democracies: it was written for aristocrats and aristocracies. Not until the agonistic festivals opened a new field of activity did the Ionians of the East undertake the composition of choral odes. Simonides was the first of the choral poets of genuine Ionic stock, and like Simonides, Bacchylides displays the humane qualities of his race, its love of pathos, its grace and polish, and its lack of intensity. He is too the only choral poet by whom we are able to estimate the racial characteristics of his older contemporary Pindar, who embodies the Dorian conception of life and art.

The Graces preside over both poetry and the great games, in which the beauty of physical and mental attainment found its fairest expression. Bacchylides might well have said Ἐγὼ φάμι ἰσπλοκάμων Μοισᾶν εὐλαχεῖν. From his mother, who was the sister of Simonides, he may have

inherited the gift of song. His grandfather, whose name he bore, was a distinguished athlete. His own name is derived from Βακχίλος, Βακχος. His father's name is handed down in various forms. Medon (Meidon?), Meilon, and Meidylos. Of the life of the poet almost nothing is known. He was born in all probability in the last decennium of the sixth century. Simonides may have instructed him in the training of choruses and introduced him to the favour of Hieron. He is reported to have been exiled from Keos—perhaps on account of the oligarchical tendencies imbibed during his residence at the Syracusan court—and to have lived in the Peloponnese; but his works afford no sure evidence of his sojourn there. Probably his banishment took place between 468 and 459. Though his countrymen fought at Salamis on the side of the Greeks he makes no allusion to their struggle for freedom, nor does he refer at all to the Persian wars, which inspired the immortal elegies of his uncle and tried the soul of Pindar. The choral poets who wrote for all the Greeks have the gift of reticence; it was better taste, and better art, for the poet of the national games to draw on the legendary past than to allude to the events of contemporaneous history. Bacchylides gives exceedingly few hints as to the date of his poems, but he seems to have reached the acme of his fame in 468 (the year of Simonides' death), when he is known to have celebrated the most splendid of Hieron's victories at Olympia. The date of his death is unknown, but he may have lived till 431. Like Simonides and Pindar he wrote for pay and numbered among his patrons the most distinguished of the princes, aristocrats, and states of Greece.

With a single exception Bacchylides cultivated all the species of choral song. The omission of dirges under his name may in deed be accidental, but it is significant that his townsmen of Iulis restricted the performance of funeral rites (Aristotle Frag. p. 377 Rose, *I. G. A.* 395) and that the dirges of Simonides are all in memory of persons who were not natives of Keos. His 'kletic' and 'apopemptic' hymns to invoke the presence and salute the departure of the gods were regarded as the standard of their class by the rhetorician Menander (*Rhet. Graec.* 5. 336). His erotic songs and paroinia, or more properly



skolia, were, I venture to believe, more akin to the nature of the nan and better adapted to display the virtues of his style than the more elaborate triumphal odes that have recently come to light. The hazardousness of fame is better illustrated only in the case of Herodas and Catullus. The chance preservation of a single ms. has given reality to a poet who was before only a shadow.

The discovery in Egypt of a papyrus dating from the first century B.C. or slightly later, has added to the fragments, less than fifty in number, that were heretofore known by their citation in ancient writers, no less than fourteen triumphal odes and six other lyrics. Most of these poems are in a fragmentary condition and the alphabetical arrangement of the non-epinikian lyrics shows that we have only a selection from the *editio princeps* of the Alexandrians. The papyrus, consisting of about two hundred mutilated fragments, has been edited with masterly skill by Dr. F. G. Kenyon.

The subjects of the non-epinikian lyrics are as follows: Antenoridai, or the Demand for the Surrender of Helen, Herakles, The Youths and Theseus, Theseus, Io, and Idas. The essential feature of all these lyrics is that they contain a myth and nothing else. As in the modern ballad they present only episodes of the tale, some worked out in detail, others compressed to the briefest compass. To these poems the only general name that is applicable is 'dithyrambs,' at least in the terminology of the Alexandrians who edited the poems of Bacchylides. Now we know from Aristotle (*Probl.* 19. 5) that in the earliest period the dithyramb was antistrophic, but in the fifth century lost the responsive arrangement and became purely mimetic. The interesting question therefore arises whether these poems of Bacchylides, which are at once antistrophic and mimetic, do not form the intermediate stage between the primitive dithyramb, which is usually associated with the mythical name of Arion, and the mimetic, but non-antistrophic, dithyramb of the fifth century. If this is correct, we may conclude that in Bacchylides we have the early form of the operatic dithyramb that held Athens captive in the time of Timotheos. To some of the poems in question special names, such as *paian* (ix.), *hymenaios* (20), etc. may indeed

be given; but Aristotle, who is our chief authority for the early history of the dithyramb, and in whose time the dithyramb was, together with the nome, the only representative of the melic poetry of the preceding centuries, was content to ignore these distinctive names. Some are undoubtedly dithyramba, and one (No. x.) appears to represent, in form at least, the early type of this class of melic.

Of the triumphal odes at least four are addressed to Keians, three to Hieron, and two to Aiginetans. The epinikia celebrate four Olympian, four Nemean, two Pythian and two Isthmian victories; while one is in honour of a local Thessalian contest.

These odes show the same three conventional elements as the epinikia of Pindar. In the personal or encomiastic portion, following the example of Simonides, Bacchylides displays a closer engagement than Pindar with the circumstances of the victory and the scene of triumph. If we gain on the side of personal sympathy, we miss on the other hand that tone of noble familiarity with which Pindar addresses the great.

Early in its history choral melic gave a lyric setting to the saga. The myth, occupying the central portion of the longer odes, to which it is indeed almost indispensable, is properly designed to set before us heroic incarnations of good and evil, and to give plastic embodiment to a moral idea either illustrative of the life of the victor or of his ancestors, or connected with the cult of the victor's home. Bacchylides rarely attains this ideal. He does not penetrate beneath the surface, his myths fail to rise spontaneously from the theme, and, especially in the longer poems, do not form integral parts of the whole. They remain distinct units, beautiful indeed, but introduced solely because they were conventional in the economy of the epinikion, herein recalling the *ἐμβόλιμα* of later tragedy. Our failure to apprehend any essential unity of design almost persuades us that, in the words of Agathon, Art and Chance were knit by a common bond:

*τέχνη τύχην ἑσπερξε καὶ τύχη τέχνην.*

Though the myths are in part new to us, Bacchylides was not an innovator. In the main he holds fast to the traditional sagas and modifies them only under the



influence of his immediate predecessors or contemporaries. Hence it comes that they are represented in the art of the fifth century, which neglected the revolutionary changes effected by Pindar. When the plastic artist and Bacchylides agree, we may conclude either that the former preceded in point of time or that both drew from a common source. The mythographers were not greatly indebted to our poet though Robert holds that he, and not Sophokles, was the source of Hyginus' account of Laokoon. Of his myths some are pathetic and romantic in tone, and most are of a sombre, even melancholy character. In the story of Kroisos he exchanges for myth history that had already passed into legend. Between the longer epinikia and the dithyrambs there is no vital difference: the myth claims the major part of the poem; and in the epinikia there is added merely an element of personal or local allusion.

Moralizing was inevitable in all choral poetry, which was directly or implicitly consecrated to religion. In his handling of the gnomic element Bacchylides does not rise above the conventional morality of the day as we find it set forth in the Sages and in Theognis. He displays reverence towards the gods, but his praise of virtue, as all his precepts, are the expression of a man who was satisfied with commonplace and did not grapple with the subtler aspects of moral problems. Still we must not forget that the ethics of the Greek Derby even in a Pindar are not the ethics of an Aischylos.

In a celebrated passage (33. 5) of the treatise On the Sublime, Longinos remarks that the best poets, Homer, Archilochos, Pindar, and Sophokles often err, whereas those of inferior merit are free from blemish and do not fall below the level of a pervasive mediocrity: *τί δ' ἐν μέλει μάλλον ἂν εἶναι Βακχελίδης ἢ Πινδαρος; καὶ ἐν τραγωδίᾳ Ἴων ὁ Χίος, ἢ νῦν Δία Σοφοκλῆς; ἐπεὶ δὲ οἱ μὲν ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλεγραμμένοι κ.τ.λ.* The judgment of the Greek critic is correct: Bacchylides is polished and he is surprisingly free from defect: *quamvis ingenio non valet, arte valet*. If he lacks the large imagination of the poets of the first rank who see things not as other men see them, he is none the less a genuine poet because of his splendid gift for narration and picturesque effect. By nature is he calm and his work is the product of

reflection. His spirit is mundane and unlike Pindar he does not soar beyond this world. He does not mould his fancy at white heat. In analysis not in synthesis lies his strength. Less effective in the massing of groups, he excels in detail and in delicate touches of colour. His pictures are often exquisite miniatures, but he over-refines especially in the use of decoration. In some respects his style is less akin to Pindar's than to that of Homer or Hesiod. By virtue of his prerogative as a lyricist he detaches the effective moments of the myth, which are thus endowed with concreteness. But on the other hand he has an objectivity that is largely epic. He does not project his personality into his theme; he has the epic amplitude and accentuation of details, such as we infer was characteristic of Stesichoros, the most Homeric of the choral poets. Epic too is the uniformity, I had almost said monotony, of many of the odes; the extent and quality of his comparisons, and his fondness for repetition, whereas Pindar is compressed in his comparisons and studious of change. To Bacchylides, as an Ionian, form meant more than content, and the virtues of his diction are grace, polish, smoothness, and crystalline perspicuity. There is too an element of tenderness and nobility in his utterances. His conceptions are plastic, he has no struggle to express his thoughts because of their indirectness or latent suggestiveness. The pleasure he produces is spontaneous because he makes no requisition upon our higher intellectual faculties and does not demand of us that we trace out an elusive central thought in the ramifications of the theme. In large measure he is deficient in the qualities of the imagination, in fire and impetuosity, and even in celebrating the victories of his countrymen he shows no warmth. In the dithyrambs, however, he rises to dramatic agitation, and throughout excels in direct speeches and in dialogue (another epic mark), in which he displays no little *ethopoeia*. His arrangement of words is simple and the structure of his longest periods is lucid, but his transitions are abrupt and managed with much less skill than those of Pindar. His figures are vivid and clear. Simile and metaphor he employs sparingly, and the latter is confined to single words and is not "mixed."

Bacchylides is not a creative artist in the sphere either of myth, or of metre, or of dialect. Such originality as he possessed found expression in the sphere of vocabulary. Like the Italian painters after Raphael who substituted ornament for creative power, Bacchylides endeavours to hide the poverty of his imagination by his skill in embellishment. His faculty of invention has enriched the lexicon by more than a hundred words, ninety of which are sonorous ornamental epithets that come fresh from the inexhaustible mint of his plastic native speech. How many of these words were used before and formed a part of the common lyric stock, how many are the poet's own coinage, we cannot say; but it is certain that Bacchylides was extraordinarily fond of neologism. He has in fact about as many once-used words as occur in all Pindar. He loves slight transformations of accredited words and variations from the Pindaric form. Thus he has *κεραυνεγχής*, *νεόκτιτος*, *τανυθριξ*, *βαρυβρομοι*, *ἀπενθήs* for Pindar's *ἐγχεικεραυνός*, *νεόκτιστος*, *τανυέθειρα*, *βαρικτυπος*, *ἀπήμων*. He has compounds in *χαλκο-* and *χαλκεο-* while Pindar uses only *χαλκο-*. Most of the new compound adjectives, which are relatively more frequent in the dithyrambs than in the epinikia, are simple in structure and begin with a verbal theme, and are less bold than Pindar's compounds. Some indeed are frigid, others are devitalized by sheer lack of air (cf. v. 37), and many display a lack of relevancy; but some are of great beauty (*κυανανθήs θαλασσα*). Blass well applies to him Aristotle's remark on Alkidamas (*Rhet.* 3. 3) *οἱ γὰρ ἡδῶσματι χρῆται ἀλλ' ὥs ἰδέσματι τοῖs ἐπιθέτοιs*. Bacchylides' *epitheta ornantia* are rich in colour and magnificence but they destroy energy and movement.

The style of Bacchylides is in some respects analogous to that of Simonides, and especially in the elaboration of the gnomic element. The author of the famous comparison between poetry and painting (*Sim.* viii. n.) may have inspired his nephew to institute a comparison much admired by the Emperor Julian and reported by Ammian. Marcell. 25. 4: *ut egregius pictor vultum speciosum effingit, ita pudicitia celsius consurgentem vitam exornat*.

The comparison of our poet with Pindar, already touched upon, is inevitable, if for no other reason than

that the two poets are our sole guides to the study of the Greek triumphal ode. Bacchylides has indeed his individual merits and these are of a high order, but he belongs in a different class from the Theban lyricist. Bacchylides is brilliant, Pindar is sublime.

To Pindar's example the younger poet owed much, but Pindar in turn was, I believe, influenced by Bacchylides. Parallelism in thought and expression was, it is true, unavoidable in conventionalized epinikian poetry; but apart from this, the varied character of their several vocabularies shows a conscious desire to avoid similarity of expression, and each poet frequently endeavours to outdo his rival in developing the same thought. Emulation is however not hostility and the new poems give no warrant to the story of Pindar's enmity to Bacchylides, as well as to Simonides, because of their attacks upon him. By nature Bacchylides seems to have been of a mild and kindly disposition, equable in temperament, and hostile to polemics, though in *Frag.* xiv. he is possibly defending himself against Pindar. Of the various passages (*Ol.* 2. 86, 9. 28. 100, *Pyth.* 2. 53, *Nem.* 3. 40. 82, 4. 39, *Isthm.* 2. 8) which the scholiasts explain as attacks on Simonides and Bacchylides, the first is the best support for their view:

σοφὸς ὁ πολλὰ Φειδῶς φρονέει· μαθόντες δὲ λάβροι  
παγγλωσσίᾳ, κόρακες ὦσι, ἀκραντα γαρύετον  
Διὸς πρός ὄρνιθα θεῖον.

While it cannot be denied that these lines admit of different interpretations and that the ancients had no definite tradition to countenance their statements, the analogies of ancient literature and the conditions of the melic art at court make it highly probable that the antagonism of the Dorian and Ionian found expression in the chief lyric poets of the time. Two Italian scholars, Rambaldi and Michelangeli, have recently discussed the question at length and arrived at different results (the latter is forced to emend the dual γαρύετον). Whatever view we may take of the passage, it is not to be gainsaid that Bacchylides is in fact one of the μαθόντες, one of those who succeed not by φρόνη but by τέχνη.

ἐκ μελέτης πλείους ἢ φύσεως ἀγαθοί.

Nor is it easy to acquit him of a certain species of παγγλωσσία.



If Bacchylides possesses a certain geniality, he is still the most pessimistic of the Greek lyricists. The sorrows of life, the loss of youth, the dread of the unknown future, the irrevocableness of death, man's powerlessness in the face of fate, are themes that the poet loves to linger over. Many of his subjects are sombre—Meleager's early doom, the death of Herakles, Niobe, Adrastus, the madness of the daughters of Proitos, Laokoon. Some of his lugubriousness is no doubt mere literary veneer. Though the early choral poets had been untouched by the sorrows of reflection, the elegiac note was now dominant: *quid opus est partes deflere? tota flebilis vita est.* The melic of Simonides had already surrendered itself to the pessimism of the Ionian elegy, and Bacchylides followed his example. No doubt the Greek loved the *memento mori* amid the revelry of the triumph; but Pindar triumphs over the pain of the world because in his creed the soul is to be purged of its evil in the life beyond the grave.

Most of the epinikia and dithyrambs show the grouping in triads and this external division corresponds at times, though less frequently than in Pindar, to the internal divisions of the theme. In his use of metre (chiefly dactylo-epitrites, logaoedies, and cretics) Bacchylides stands nearer to Pindar than to Simonides. The free responsion between several of the systems is a feature of great significance and points either to an extensive use of the principle of prolongation (*ταυή*) or to corrupt transmission. As with the mss. and the editions of Pindar before Boeckh, the papyrus gives, not the verses or rhythmical periods, but the cola or rhythmical *poies* according to Aristoxenus' terminology, as they were marked off by some Alexandrian scholar whose ultimate source of information was a text written throughout as continuous prose. The arrangement of the cola in the papyrus is sometimes erroneous, but is generally correct with regard to two of the marks of a verse: hiatus and *τελεία λέξις*. In the present stage of the investigation of the newly discovered poems the delimitation of the verses would be premature; and for practical reasons I have adhered to the colometry of the papyrus, marking off, with Blass, those cola that are shown by synaphea, etc. to be dependent.

The dialect is essentially the same as that of Simonides and Pindar: the common lyric idiom, consisting of a fusion of Ionic and epic forms with Doric and Aiolic  $\alpha$ 's, and some specifically Doric and Aiolic touches. The papyrus has a tendency to reject  $\alpha$  when a syllable with  $\alpha$  follows immediately, as in  $\delta\delta\mu\eta\tau\alpha$  (as contrasted with  $\delta\delta\mu\alpha\tau\alpha\iota$ ; exceptions are  $\mu\alpha\chi\alpha\alpha\acute{\alpha}$ ,  $\text{'}\theta\alpha\alpha\alpha$ ,  $\sigma\epsilon\lambda\alpha\alpha\alpha$ ,  $\acute{\alpha}\pi\rho\acute{\alpha}\kappa\tau\alpha\alpha$ ) which is a hybrid form; and after  $\xi$  in  $\xi\eta\lambda\omicron\varsigma$ ,  $\text{Τροξ}\eta\eta\lambda\alpha$ . Ionic  $\eta$  is also retained in  $\text{'}\text{Αλκμ}\eta\eta\iota\omicron\varsigma$ ,  $\epsilon\pi\iota\sigma\kappa\eta\pi\tau\omega\alpha$ ,  $\pi\alpha\rho\eta\iota\delta\omega\alpha$ ,  $\eta\lambda\acute{\iota}\kappa\tau\alpha\zeta\omega\alpha$ , where the character of the metre does not determine the choice of the vowel. Specific Doricisms are  $-\omicron\upsilon\tau\iota$ , which occurs only after sibilants, the aorist in  $-\xi-$ , the infin. in  $-\epsilon\upsilon$ ,  $\tau\acute{\epsilon}\nu$ ,  $\delta\rho\upsilon\chi\epsilon\iota$ . Aiolisms are rare:  $\acute{\alpha}\mu\mu\iota$ ,  $\xi\mu\mu\epsilon\alpha$  and  $\xi\mu\mu\epsilon\alpha\iota$ ,  $\kappa\lambda\epsilon\epsilon\alpha\alpha\delta\acute{\alpha}\varsigma$ ,  $\text{Μοῖ}\sigma\alpha(?)$ . Bacch. rejects several of Pindar's peculiarities e.g. Dor.  $-\tau\iota$  for  $-\sigma\iota$  in 3rd sing, Aiol.  $-\omicron\iota\sigma\iota$  in the 3rd pl., the Dor. accus.  $-\acute{\alpha}\varsigma$ ,  $-\acute{\omicron}\varsigma$  of  $\acute{\alpha}$  and  $\omicron$  stems,  $\acute{\epsilon}\nu$  cum accus. The vocabulary, especially in the myths, shows many epic words.

The fame of Bacchylides was obscured by the grandeur of Pindar and the humanity of Simonides. No Attic writer mentions his name, but Euripides certainly, with whom he had much in common, and Sophokles possibly, imitated him. With the Romans he seems to have stood in higher favour, and Tibullus and Horace testify that his reputation was still alive in the period of the Civil Wars and in the Augustan age. Horace shares with him his love of peace and his geniality; and in fact often recalls him even when there is no proof of direct imitation. With much less justice is Bacchylides the 'nightingale of Keos' (i. 98) than the 'clear-voiced island bee' ( $\nu\alpha\sigma\iota\omega\tau\iota\varsigma$   $\lambda\epsilon\gamma\acute{\omicron}\phi\theta\omicron\gamma\gamma\omicron\varsigma$   $\mu\acute{\epsilon}\lambda\iota\sigma\sigma\alpha$  10. 10), a comparison which suggests Horace's *ego apis Matinae more modoque grata carpentis thyma* etc. The sweetness of his style earned for him the epithet  $\lambda\acute{\alpha}\lambda\omicron\varsigma$   $\Sigma\epsilon\iota\rho\eta\eta$  (*Anth. Pal.* 9. 184). We have already remarked upon his popularity with the Emperor Julian. There are no scholia, but in the first century B.C. Didymos wrote a commentary on his works in which he collected the notes of earlier scholars.—Fragments i.-x. are taken from the Egyptian papyrus.

**I.** An Olympian ode in honour of Hieron, tyrant of Syracuse (478-467), who participated with Gelon and Theron in



the battle of Himera (480), founded Aitna (476), and conquered the Etruscans at Kymai (474). He was the chief patron of literature of his time. The probable dates of his Olympian and Pythian victories and the extant poems in their commemoration are as follows:

482 (Pyth. 26) with the running horse Pherenikos (Pind. *Pyth.* 37).

478 (Pyth. 27) with Pherenikos (Pind. *Pyth.* 3).

476 (Ol. 76) with Pherenikos (Ol. 1 (?), Bacch. ii.).

470 (Pyth. 29) with the chariot (*Pyth.* 1, Bacch. 4).

468 (Ol. 78) with the chariot (Bacch. i.).

This ode commemorates the victory at Olympia won in 468 and foreshadowed by Pind. *Ol.* 1. 109: *ἐτι γλυκύτεραν κεν ἔλπομαι σὺν ἄρματι θεῶν κλεῖψειν*. It is worthy of note that, on the occasion of Hieron's last and most famous victory, Bacchylides should have been preferred to Pindar. This ode is the latest in the collection to which a date can be assigned. It was sung at Syracuse.

It is unaccountable that Hieron should, as Karyon maintains, have consecrated the tripod of L. 18 to the god of Delphi as a thank-offering for an Olympian victory, and we know that after Hieron's death in 467, his son Democritus, who was named for his grandfather (L. 7), set up at Olympia a memorial of this contest. Either the tripod was dedicated in consequence of the Pythian victory of 470 (Bacch. ode 4) or they are those sent to Delphi by Hieron and his brothers. The excavations there of the French School have brought to light the bases of four tripods (see *B. C. H.* 18. 179, 21. 580), at least one of which was offered by Hieron either after Himera or after Kyma. (Athen. 6. 231F, Diogen. 11. 20). In *Sim.* 141 we read, with the scholiast, *παῖδας Δεμοκρίτους τοὺς τριπόδας θεμεναι*, instead of *τὸν τριπὸς ἀνθεμεναι*. This offering was famous and likely to call forth the praise of the poet.

There are seven triads. The first deals with the victor, str. and antistr. β' picture the radiance of the Delphic festival. With epod. β' the poet begins the tale of the self-immolation of Kroisos, which breaks off in antistr. ε'. The concluding parts recur to Hieron, whose impending death points the moral that glorious achievement is free from decay only when hymned by the Muse. The ode is unique from the fact that the myth does not deal with the figure of a hero hallowed by the traditional faith, but with an event in the life of an historical personage whom the fathers of men then living might have known. Phrynichos and Aischylos went a step farther than Bacchylides in dramatising contemporary history outright. Kroisos first appears in poetry on the occasion of his incidental mention as a type of generosity (*φιλόφρων ἀρετή*) by Pind. *Pyth.* 1. 94 (470 B.C.). In point of time Bacch. is nearer to the Lydian king than is Herodotos (1. 86) and his account is probably nearer the truth. Sardis fell in 546.

New words: ἀριστόκαρπος 'of teeming fertility,' εὐριδίης, μελαμφάρης 'shrouded in black,' Ὀλυμπιόδρομος (Pind. -νικας and -νικος), πλεισταρχος 'of sovereign rule,' ἐψιδαίδαλτος 'dear-chased,' χαλκοτειχής.

Tautometric respensions: Ἰέρων 4 = 64 = 92; χρυσός 17 = 87; slighter cases 1 = 71, 5 = 75, 5 = 33, 6 = 44, 7 = 35, 18 = 46, 19 = 29, 21 = 59.

Metre: logaoedics of simple structure though resolutions and irrational syllables abound. Only in this ode is the thesis resolved. The epode shows — — only in v. 1. Possibly the epode is dactylo-epitritic, which is combined with logaoedics in Pind. *Ol.* 13. In the strophes vv. 2, 3, in the epodes vv. 2, 3, 6 are alike. In v. 80 the second foot is — —, elsewhere — — in the same place. In v. 90 we have — — — — for — — — —. The strophes consist of three periods: v. 4 belongs with v. 3 with overflow as in the Sapphic stanza. In the epode we have three periods of two verses each.

1. ἀριστοκάρπου: cf. ἀγλαοκάρπου Σικελίας Pind. ix. 5, ἀριστεύουσιν εὐκάρπου χθονὸς Σικελίαν πτεῖραν (Zeus' bridal gift to Persephone) *Nem.* 1. 14, εὐκάρπειο γαίης *Pyth.* 1. 30, πολυμάλῳ Σικ. *Ol.* 1. 12. Sicily was famous for the abundance of its corn and wheat: Cicero says the yield was eight to ten fold, which is probably under the truth according to Holm. κρέουσιν: fem. to the post-epic κρέων. Hom. has κρείων, κρείουσα with the first syllable always in the arsis. From \*κρεσιων; cf. Old Norse *herser*, officer of a district. κρείων has become a title of honour.—2. ἰοστήφανον: with *hiatus licitus*; F is disregarded in ii. 3, vi. 19, but shows its influence in θ. 72, ix. 37. κούραν: though some write Κόρης in Archil. 120, the proper name is not attested in poetry before Euripides. See on Skol. ii. 3. The absence of the article here is indecisive. Persephone is βασίλισ Καταναίων *Inscr. Sic.* 450.—3. Κλεῖοι i.e. Κλεγοῖ. Pind. has Κλεοῦς *Nem.* 3. 83. Not till Hellenistic times did Kleio become the Muse of heroic poetry; Urania is mentioned in ii. 13. θοός: mares were generally used as race-horses. But in *Il.* ψ the horses win two out of three races. Cf. Pind. i. 8.—4. Ἰέρωνος: the choral poets use this form though the prince, as a Dorian, called himself Ἰαρῶν (Hicks *Hist. Inscr.* 15). H is addressed as ζαθέων ἱερῶν δοῶντες πατέρ Pind. *Frag.* 105. ἵππους: the main theme. The introduction is only formal, though Hieron was priest of Demeter and Persephone (*Hdt.* 7. 153).

5. σείοντο: cf. Pind. *Ol.* 1. 20 παρ' Ἀλφειοῦ σίτο of Phere-nikos. Bacch. rarely uses παρά cum dat. of place. σὶν Νίκῃ:

not a Pindaric phrase. The steeds dash on attended by Victory and Glory.—**6.** Ἀγλατά: the refulgent splendour of success. —**7.** ἔθηκαν: followed by inf. as Pind. *Pyth.* 9. 7, *Frag.* 177. The factitive constr. is preferred in choral melic. —**8.** ὀλβιον: perhaps proleptic, 'to his prosperity.'

**9.** Cf. δῆμος ἀπείρων *Ω* 778.—**12.** πλείσταρχον: Hieron was the most powerful prince of his time (Pind. *Ol.* 1. 104 says that no one was δυναμὴν κυριώτερος). When Greece was menaced by Xerxes, Hieron's brother and predecessor Gelon offered to supply provisions for the entire Greek army and to provide a numerous land and naval force. K. cites Hdt. 7. 157 μοῖρά τοι (Gelon) τῆς Ἑλλάδος οἷα ἐλαχίστη μετὰ ἀρχοντί γε Σικελίης. πλ. Ἑλλάνων γέρας—γέρας τοῦ πλείστων Ἑλλάνων ἀρχεῖν. Not only did Hieron enjoy a kingly station (γέρας), the gift of God; he was also an all-powerful prince.—**13.** Cf. Pind. *Nem.* 1. 31 οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρήφας ἔχειν, *Pyth.* 1. 90 μὴ κάμνε λιαν δαπάναις (addressed to H.), *Isthm.* 1. 67 πλοῦτον κριφαιὸν πυργωθέντα suggests abundance and solidity (bolon 13. 9 of πλοῦτος: ἐμπεδος ἐκ νεάτου πιθμένος εἰς κορυφήν). μελαμφαρῖ: darkness wears a sable shroud. Cf. μελαγχιτων of the troubled mind, Aisch. *Pers.* 114. Note the two metaphors. Bacch. is fond of the thought expressed by κρύπτειν σκότῳ; cf. vi. 54, ὀνοφερὸν τε κάλυμμα τῶν ὑστερον ἐρχομένων 16. 32; Pind. *Ol.* 2. 97.

**16.** ff. A description of Delphi introductory to the mention of Kroisos, whose munificence had enriched the shrine of Apollo. The style recalls the paean on Peace (*Frag.* xiii.).—**16.** βρύουσι: cum gen. after βρῖει cum dat. Like variation between the instr. dat. and the gen. of fullness occurs in the case of πληθῶ, πληρώω, πλήρης, βριθῶ (see on xiii. 12). With rhetorical iteration (epanaphora) we have either μέν—δέ, μέν without δέ as here, *Orphic Hymn* 8. 4 δεξιὲ μέν . . . εὐώνυμε, 22. 7 μήτηρ μέν Κυπρίδος, μήτηρ νεφέων (cited by Platt), δέ without μέν Thuk 7. 1, or neither μέν nor δέ, as Aisch. *Sept.* 901 (contrast 911). The slight shift from plur. to sing. in the epanaphora here is attended by the shift in the constr. of βρῶω. Richards would read φιλοξενίας; which is Pindar's manner (*Ol.* 4. 17) (Bacch. does not love the antithetical μέν . . . δέ.) φιλοξενίας: hospitality is enjoined upon priests in Plato *Laws* 953 A.—**17.** ὑπὸ μαρμαρυγαῖς: 'with its flashing radiance.' (Cf. ὑπὸ βαρβιτῶ χορευεῖν, ὑπ' αἰλητῆρι λέναι, ὑπὸ σκότῳ, ὑπὸ δαδῶ. The gen. with ὑπὸ is more common; see on Anakr. x. Cf. Pind. *Nem.* 4. 82 ὁ χρυσὸς ἐφόμενος αἰγῶς ἐδείξεν ὑπᾶσας. δ: deictic, so l. 57, Pind. *Ol.* 1. 1. χρυσός: scarcely solid

or pure. The weight of the four tripods dedicated by the sons of Deinomenes was nearly 51, or, according to another account, 55 talents. Kroisos (Hdt. 1. 51, 92) had dedicated a krater, a basin, a shield, and a statue of gold. A silver krater offered by him, was, after the conflagration in 548, placed in the corner of the *προνήιον* (cf. *πάρουθε καὶ* 1. 19.). A Delphic inscription (*B. C. H.* 21. 478, 1. 23) shows that this object was in process of being replaced in 338 after its destruction by the Phokians. Since the time of Kroisos gold had not been consecrated at Delphi until the offering made by Hieron.—19. *ἡψιδαίδαλων*: the form is correct, though the poet has *εὐδαίδαλος* elsewhere (Hom. *πολυδαίδαλος*) *τριπόδων*: probably gen. after *χρυσός*; otherwise the gen. abs. (see on Pind. xvi 7).

21. *θεόν, θεόν*: the same repetition occurs in *Diag.* i; *deus, deus* Hor. *Epod.* 14. 6.—22. Give the glory to God, who is the chiefest of blessings—and he will help in time of sore distress. This truth, which is the key note of the poem, was verified in the case of Kroisos. The *μα* writing *ἀγλαϊζέτω* appears to be the result of a strange crasis attended by the aspiration of the dental in *-ετω*. All other readings (e.g. *ἀγλαϊζέτω παρ' ἀριστον ἔλβον* 'in the hour of prime prosperity,' Housman, Richards) fail to explain the *θ* of the *μα*, except *ἀγλαϊζεθ'*, *δ(s)* or *φ* (*παρ' ἀριστος ἔλβων* Tyrrell), which may stand if *τις* can be construed with the second person. Of this I recall no instance, though in the colloquial idiom we find *χώρει πᾶς*, *ἴσχε πας τις*, and *ἴτω τις*, *εἰσαγγέλλε* Eur. *Bacch.* 173; in Latin cf. *aliquis evocate* Plaut. *Men.* 4. 2. 111, *aliquis nuntiate*, *Pseud.* 5. 1. 37. Some read *θεὸν θέλοντες*. *ἔλβων*: the plural as Soph. *Frag.* 297.

23. *καί*. the connective often serves to introduce the myth in epinikian odes. *δαμασίππου*: see on Alkm. iv. 59.—25. *πεπρωμέναν*: cf. ix. 26; Hdt. 1. 91 *τὴν πεπρωμένην μοῖραν ἀδυνατά ἐστι ἀποφυγεῖν καὶ θεῷ*, the answer of the Pythianness to the Lydians sent by Kroisos after the fall of Sardis to expostulate with the god. Apollo delayed the capture of the city for three years in order that it might not occur in the lifetime of his servant. Hieron is of course expected to ignore the ill-omened part of the comparison.—26. *κρίσιν*: cf. A 5, *Bacch.* v. 6.

30. Kroisos' immolation is, according to *Bacch.*, self-imposed, like that of Sardanapalus and Dido. In Hdt. Kyros orders his defeated enemy to be burned alive. The poet's version is probably correct since the religion of the Persians forbade the pollution of their sacred fire by contact with the dead (Hdt. 3. 16, Nikol. *Dam.* 68). Nikol. reports



that the women of Lydia sent costly raiment to be consumed on the pyre of their king. This looks as if the late historian had preserved a trace of the story that Kroisos' act was voluntary. Ktesias (Frag. 29) on the other hand makes no mention of the pyre. *ἐμελλε* denoting purpose is followed by present or aorist. Bacch. has only the (commoner) present. He has also the future after *μέλλω* as a verb of thinking. 31. *ἔτι*: the misery of slavery added to the sting of defeat.

34. *τ'* is doubtful. Its omission may be defended as that of *δέ* in l. 16. *ἄλαστον δυρο.*: cf. § 174.—35. *θυγατράσι*: mentioned in Xen. *Agrop.* 7. 2. 26. On a red figured vase in the Louvre (Baumeister Fig. 860, *J. H. S.* 18. 268), Kroisos is represented alone on the pyre in his regal splendour and not as a captive. His attendant, who bears the significant name Euthymos, is either applying torches or carries whisks for sprinkling the lustral water on the pyre. The vase dates from about the year 500 B.C.—36. *σφετέρας*. 'his': for this use cf. Hes. *Shield* 90, *Mimn.* 12. 11 (conj.), [Anakt.] 116. 2, Pind. *Ol.* 13. 61, Aisch. *Agam.* 760; never in classic prose. *αἰέρας*: in Bacch. prayer is regularly accompanied by the raising of the hands: v. 100, vi. 35, viii. 9, ix. 72; in Pind. only *Ol.* 7. 65, *Isthm.* 6. 41.

39. *ποῦ*: is frequently used of indignation, as in Aisch. *Choeph.* 900 *ποῦ δὴ τὰ λοιπὰ Δοξίου μαντρεῖματα*; Eur. *Troad.* 428 *ποῦ δ' Ἀπόλλωνος λόγῳ*; Aisch. Frag. 184. In Hdt. 1. 90, after Kroisos has been saved from the pyre through his invocation of the name of Solon, he proceeds to reproach the god for his ingratitude. Greek faith is based on the *do ut des* doctrine. Cf. Theogn. 743 ff.

47. Not 'their aforetime foes are now (perforce) dear to them' (the *γυναῖκες* of l. 45), or 'hateful is that which I once held dear.' *φιλα* is explained by *θαρεῖν γλυκιστον*—48. *ἀβροβάταν*: probably—'attendant,' 'page'; so called from his dainty gait. Cf. *ἀβρὰ βαυων* of Ganymede, Eur. *Troad.* 820; *Med.* 1164. In Clein. Alex. *Paed.* 3. 294 τὸ ἀβροδαιτον is used of the gait of the "comely and delicate" courtesan. The word *ἀβροβατης* occurs also in Aisch. *Pers.* 1072 (cf. Frag. 57 D), *ἀβροπατες* Nauck 60) and is parodied by *δριβατης* Aristoph. *Aves* 276. Kroisos himself is *Λυδός ποδαβρός* in the oracle in Hdt. 1. 55.—49. *δόμον*: 'structure.' Cf. Pind. *Pyth.* 3. 38 *ἀλλ' ἐπεὶ τειχεὶ θέσαν ἐν ἑλίην | σιγγονοὶ καύραν* (Koiolis).

51. *προφανής* i.e. *ὅστις φανερός ἐστι πρὸ τοῦ γενέσθαι, ἀπρόοπτος θάνατος*.—52. *φόνων*: 'kinds of death'; for *θανάτων*—55. The intervention of Zeus (unless he merely represents the physical phenomenon; cf. *J. H. S.* 11. pl. 6) is surprising, since Ar

was powerful to save his servant Kroisos (Hdt. 1. 87) as he saved Aisklepios (Pind. *Pyth.* 3. 44 *καίόμενα δ' αἴτῳ* (Apollo) *διέφαυε πυρά*). Or did the early legend narrate simply that a rain extinguished the fire—a fact turned to account by the pious priests of Delphi who were eager to save the credit of their god? The stories in Bacchylides and Herodotos of Kroisos' rescue look like pure romance. Still the fact remains that tradition reported the fallen king to have survived the capture of Sardis.

**57.** ἀπιστον. cf. Archil. 74. 5, Bacch. ix. 117, Pind. *Pyth.* 10. 50. The reference is to Kroisos' translation—**58.** τεύχεα: no need of the generic subj., though it appears in ix. 118. Pind. too has the indie. (Goodwin *M. T.* 467).—**59.** This legend of the translation of Kroisos to the Apolline paradise occurs only here but is in harmony with Greek faith from Homer on. The oracle of Apollo at Delphi had jurisdiction in canonizing the 'heroes,' Apollo himself visits the Hyperboreans on a car drawn by swans (Alk. 3), but the poet is here discreetly silent as to the mode of locomotion adopted in the translation of his servant.—**60.** τανυσφύροις: here, in 59 and v. 55 the papyrus has τανι; and τανισφυρος, τανιφυλλος occur elsewhere in mss. The miswriting is due, not to the analogy of καλλισφυρος etc., but to the desire to avoid υ in successive syllables. Cf. τανυτρίχων xiii. 4.

**62.** ἀγαθέων: of Pytho, ii. 41, Pind. *Pyth.* 9. 71.—**63.** γέν: without δέ; cf. B 703, Hdt. 7. 152. **64.** ἴερων: the hiatus may be permissible though the word has no F, but ἀνθερόμεντι *Eßρω* 16. 5 is not parallel. Wilam. inserts ᾠ.—**76.** The god addressed the following advice to his mortal master whom he was forced to serve as a penalty for slaying the Python.—**78.** διδύμους: two endings as in Pind. ἀέξεν 'nurse'; the subject is σέ (Admetos).

**80.** Cf. Hor. *Epist.* 1. 4. 13 *omnem crede diem tibi diluxisse supremum*.—**81.** πεντήκοντα: not a reference to Hieron's age in 468, but a round number. The meaning of the passage is: 'Live as if thy life ended with to-morrow's sun, and as if thou hadst a full span of life still before thee.' Narrower in range are [Isokr.] *Demon.* 9 ἀπέλαυε μὲν τῶν παρόντων ἀγαθῶν ὡς θνητός, ἐπεμελεῖτο δὲ τῶν ὑπαρχόντων ὡς ἀθάνατος, *Anth. Pal.* 10. 26 ὡς τεθνηξόμενος τῶν σῶν ἀγαθῶν ἀπόλαυε, | ὡς δὲ βιωσόμενος φειδεῖσθαι τῶν κτεάνων, Kaibel 303 καὶ βίῳ χρησάμενος ὡς ἰς αἰῶνα ἔχων ζῆν, | μὴ ὡς ὠκύμορος. Cf. Herder: *Mensch, geniesse dein Leben, als müsstest morgen du weggehen; | Schöne dein Leben, als ob ewig du wärest hier*, quoted by Rubensohn Berl.



*Phil. Week*, 1898, p. 1499.—82. βαθύπλοντον: βαθύ- is superlative as in Pindar's βαθυδοξος 'very celebrated,' βαθυπόλεμος 'most warlike.'

85. φρονέοντι κ.τ.λ.: the phrase is an imitation of Pindar's φωνάεντα σινετοῖσιν *Ol.* 2. 85 (written in 476 B.C.) and emphasizes the teaching of the poet that the eternal elements can suffer no permanent corruption, while mortal man cannot regain lost youth; only the virtue of successful achievement, when aided by the Muse, confers immortality. This consolation is offered to a dying prince (cf. *Pyth.* 1. 85). βαθύς: of αἰθήρ *ii.* 16; αἰπός above *i.* 36. Cf. Lat. *altum*.—86. The sea is incorruptible, though it κλύει πάντα τὰνθρώπων κακὰ *Eur. I. T.* 1193.—87. The effectiveness of the climax, in which the poet imitates Pind. *Ol.* 1. 1 (cf. *Ol.* 3. 42), is checked by the intrusion of the sentiment 'gold rejoices the heart of man' (εὐφροσύνη - εὐφροσύνον). Bacch. has less in mind the incorruptible lustre of the metal (Pind. xxxii.) than its rivalry with ἀρετή and the fading of its charms with the advent of old age. So Pindar packs his *finales* with pregnant wit.—88. οὐ θέμις. θ. is here applied to that which contravenes the laws of nature. παρέντα. Jebb cites *Soph. O. K.* 1229, *Plato Rep.* 460 E. Some read προέντα.

90. ἀρετᾶς: 'achievement,' especially of athletic success, which demands moral effort. Cf. Pind. *Ol.* 7. 89 ἀνδρα πύξ ἀρετὰν ἐρόντα. μινύθει: the metrical responsion is free as in *Alkm.* iv. (— — — ^ for — — — =). Housman suggests μινυνθεῖ, which is reported by Hesych. (cf. μινυνθα), others μινύθη. μινύθω is unattested. See on *ii.* 151.—91. ἄμα: in effect the Hom. usage since μ. = a verb of motion. ἄμα cum dat. only here in Bacch. 92. Ἰέρων: the pause excuses the hiatus here, but in 64 the hiatus and syllaba anceps may be purely musical. So in the case of Ἰσθμός 2. 7, and in Pind., where F is not certain. So with Ἰαλυσος in Pind.

94. πράξαντι εὖ: cf. *ii.* 190, *Sm.* ii. 7. 95. σιωπά: Beattie's "silence of neglect." See on Pind. xiv.; for the expression cf. κοσμον ἢ σιγὴ φέρει *Soph. Ajax* 293.—96. σὺν ἀλαθείᾳ: so 8. 4 and 9. 85 (ἀλαθείας χάριν *ii.* 187). σὺν with words denoting an abstract idea is very common in Bacch. (ἀγλαΐα, αἶσα, δίκαια so Pind., εὐθυσία, εὐκλεία, νικα, τέχαι so Pind., χρόνος). This is the tendency of choral lyric as opposed to the epic usage. βαλών: 'hit the mark'; cf. of ψεῖδει βαλών Pind. *Nem.* 1. 13. Words are missiles (*Ol.* 9. 5, 13. 95). The πρ. κίβαλων has been taken as a part gen.; λαλῶν, καλῶν, καλῶς have been conjectured. As Hieron

represents ἀπερδ (90), so Bacch represents Μοῦσα (92), and his fame will be linked with that of his royal patron. Not only will Hieron be famous, men will attain to truth when they shall celebrate in song also (καί) the charm of the honey-tongued nightingale of Keos. ἔμμεν is the final as it is the initial note (v. 3). Desrousseaux takes the passage to mean: 'he will speak in accordance with truth who shall celebrate among things that are fair (καλόν) the praise that is meetest out to thee by the bard of Keos.'

II. An Olympian ode in honour of Hieron, whose race-horse Pherenikos ('Victor') had already won two Pythian victories (cf. l. 41 and Pind. *Pyth.* 3. 74), which are to be referred to 482 and 478 and not, with Boeckh (who placed the first Pythiad in 586 and not in 582), to 486 and 482. This ode was written in 476, which is possibly the date of Pindar's *Ol.* 1.

Against Kenyon's conclusion that *Ol.* 1 also commemorates this victory it may be urged (1) that the schol. on *Ol.* 1 does not (as K. asserts) say that this ode celebrates the same victory as *Ol.* 1; (2) that Apollonius and Didymus state that Hieron was Σπαρκουσιος and not Ἀγραιος (a title possible only after the founding of Aitna in 472), at the time of the victory of *Ol.* 1; while Aristonikos, on the other hand, maintains that Hieron was Ἀγραιος, but had himself proclaimed as Σπαρκουσιος. If this difference of opinion refers merely to the date of the founding of Aitna, it may be supposed that the ancient scholars were agreed in referring *Ol.* 1 to 476, (3) if *Ol.* 1 was written in 476, the victory of 472 remained unsung, or the ode is lost; (4) *Ol.* 1. 109 points to 472; for the poet himself indicates that Hieron was even then contemplating the more splendid chariot race, in which, four years later, he was successful, a victory commemorated by Bacch. l. Against this argument *Porh.* 3. 124 may however be used. It may be added that if Pind. was, as is claimed by some, a visitor at the court of Hieron in 476, it is not likely that his patron should have bespoken an additional ode from his rival, who was then at home in Keos. Again the similarity between *Ol.* 1. 20 ff and Bacch. ll. 37 ff is scarcely due to chance. As the epigram in Pausan. 8. 42. 9 (cf. 6. 12. 1) states, Hieron won two Olympian victories with the *αεγας*. Of these the first was that of 476 (*OF* = *Ol.* 76 for *OF* = *Ol.* 74), for which Bacch. wrote this ode. The second would then in all probability be that of 472. In 474, thanks no doubt to Simonides' influence, Bacch. stood on terms of friendship with Hieron, whose court he must have visited (cf. *ἔμμεν* v. 11). Christ, and Fraccaroli *Le Ode di Pind.* 186, *Riv. di Filol.* 20. 76, maintain that *Ol.* 1 was composed in 472.

The age of Pherenikos, who was victorious in 482, 478, 476 and possibly also 472, is difficult to reconcile with the conservation of great speed by racers in our day. If *Ol.* 1 dates from 476 and not from 472, a continuous period of even six years is almost without example in modern times for a race-horse to continue to win races. Greek racers may however have been run only at considerable intervals and thus have retained their vigour to a greater age than is common under modern conditions, and Pelagonius *art. veterum*, p. 32 in fact

says *equos circo sacrisque certaminibus quinquennes usque ad annum cypesimum plerumque idoneos adsererant* (cited by Christ). See on Ibyk. ii. A good deal depends on the age when a racer is put under the saddle. Fennell suggests that the Pherenikos of 472 may have been the descendant of the Pherenikos of 482; if this had been the case, it would not have been beneath the dignity of Pindar to draw from a lower sphere evidence confirmatory of the transmission of hereditary qualities which he so often records in the case of his athletes.

The ode consists of five complete systems, with overlapping between the members of the triads in about half the possible cases. Antis.  $\beta'$ , the third and fourth triads, and str.  $\epsilon'$  contain the myth, which begins with one part of the triad and closes with another (cf. vi.). The first group and str.  $\beta'$  deal with the praise of Hieron, the poet's comparison of himself to an eagle, and Pherenikos; with antis.  $\epsilon'$  there is an abrupt reversion to Hieron, with a prayer for whose prosperity the poem concludes. (i. = 55, ii. = 120, iii. = 25 verses.) The transition (vv. 50-55) to the central theme, a lyric Nekyia dealing with the story of Meleager, is not well managed. Hieron was at this time afflicted with an incurable disease, and the myth of Meleager may point to the inevitableness of suffering; Herakles too the founder of the Olympic games had his affliction of toil and met his death through the deed of Meleager's sister. But the profound melancholy of the myth is inappropriate to the theme.

In his treatment of the myth (cf. Robert *Hermes* 33, 151 ff.) the poet follows in part the Homeric story, *Il.* I 529 ff., but is eclectic by his right as a lyric artist. Some of the chief points of difference are as follows: Bacch. does not mention the wrath of Meleager, which is an essential part of the Homeric episode; nor does he refer to Kleopatra, Meleager's wife; Hom. makes him slay only one of his uncles, and does not speak of the death of Meleager's brother or brothers. The fatal brand, which is not mentioned in the epic, though Hom. makes M. die by his mother's curse, appeared in the *Pleuromai* of Phrynichos. Whether the tragedy preceded the ode is uncertain. It is noteworthy that the three poets ascribed the death of the hero to the wrath of Althaea. The contest of the Kuretes with the Kalydonians, in which, according to one tradition, M. was slain by Apollo, finds a place in Bacch. Possibly Pindar anticipated Bacch. in casting into lyric mould the myth of Meleager. The schol. on  $\Phi$  194 reports that the Theban poet (Frag. 249) narrated the meeting of Herakles with M. when he descended to Hades to fetch

Kerberos; that M. asked him to marry Deianeira (contrast v. 165) and that on the hero's return to the upper world he overcame Achelous, who was a suitor for the hand of Meleager's sister (cf. Soph. *Trach.* 9 ff.). Before Pindar, another lyric poet, Archilochos, had treated the story of Herakles and Deianeira, telling how they lived in Kalydon with Oineus. Pherekydes of Leros (about 480), the mythographer, related in prose the story of Deianeira. Folk-legend or a lost epic, based on A 632, may have been the source of Bacchylides' description of Herakles drawing his bow (cf. on Stes. i.) against Meleager. Apollod. (2. 5. 12), probably following Pseisandros' Ἀθλα Ἡρακλέους, relates the older story that the shades, with the exception of M. and Medusa, fled at the sight of Herakles, and that the hero drew his sword against them, but desisted when Hermes told him they were mere wraiths. An unknown poet was followed by Parrhasios, who represented Meleager, Herakles, and Persens in Hades. Nothing is known of a dithyramb *Meleager* by Kleomenes, whom Bergk would make a contemporary of Bacchylides, though he probably belongs to the fourth century.

A characteristic difference in the treatment of the myth appears in Euripides, who invented the love of Meleager for Atalanta which pervades the later literature, e.g. Ovid *Metam.* 8. 300 ff. According to the tragic poet, Althaea's brothers met their death because they would not suffer Atalanta to receive the spoils of the hunt from Meleager.

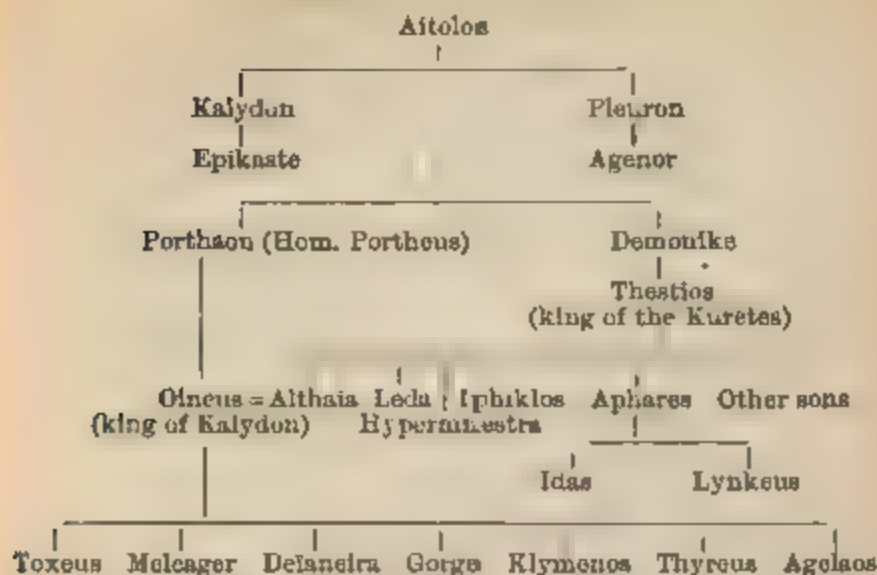
New words ἀδειςιβόας 'intrepid,' ἀλλοδρόμης, ἀκαμαντορίας 'of unwearied flood,' ἀναιδομάχης 'insatiate of attack,' 'merciless in attack,' γελανῶ 'calm,' 'make serene,' ἐγκλαίω (?) 'weep over,' εἰσάνταν 'opposite,' ἐρειψιπόλης 'stormer of gates,' εὐρύαναξ, εὐρύδων, ἱπποδίνης 'chariot-swirled,' λιγυκλαγγής 'shrill-twanging,' μεγαστοπάτωρ 'of mightiest sire,' νεόκροτος 'fresh,' 'new,' ὀλιγοσθενέω, φοινικόνωτος, χαλκεοκρανός 'brass-tipped,' χαλκεόστερνος, χρυσόπαχυς

Tautometric responsion is rare: 3=98, 30=110, 34=74, 98=123, 113=153, 122=137 (the vengeance of the mother echoes the wrath of the goddess), 175=190. Non-tautometric responsion is frequent: 5=54=96, 16=188, 57=103, 63=87=109=190=194, 99=104=123, 112=125, 119=165. Much of the repetition in Bacch. is due to the poverty of his vocabulary.

Metre: dactylo-epitrite. The strophes consist of seven, the epodes of five periods. There are various noteworthy metrical peculiarities. See on vv. 11, 151.



## GENEALOGICAL TABLE.



2. ἵπποδινήτων 'chariot swirled.' Cf. ἵππους δινεῖ Aisch. *Sept.* 462. Though verbals in -τος often retain an active signification (πολυπλαγκτοῖ v. 35, βαρίπλτος vii. 4), the analogy of οἰστροδινήτος and ἄδιντος is against the translation 'chariot-teers.' A quadriga is the emblem on the exquisite Syracusan coins of the period (Head *Hist. Num.* 150) Cf. Pind. *Pyth.* 2. 1 Συράκοσαι . . . ἀνδρῶν ἵππων τε σιδαροχαρμῶν δαιμονίαι τροφοί. στραταγέ: cf. *Pyth.* 2. 58, where Hieron is addressed as πρῶτανι κίριε . . . στρατοῦ. Like his predecessor Gelon, the tyrant may have been formally invested with the title στραταγός αὐτοκράτωρ. It is also possible to regard the word as the first example of the freer use of στρατός - δημός (*Pyth.* 2. 87, Aisch. *Enum.* 566). In tragedy the chief ruler of a city is called στρατηγός. In ix. 121 Bacch. has στραταγέταν of Minoas. Pind., who uses στραταρχος for στραταγός, calls Hieron Συρακόσιον ἵπποχάρμαν βασιλῆα *Ol.* 1. 23. 4 Μοισῶν: elsewhere (8 times) Μοῦσα in Bacch. Pind. has Μοῖσα always. γλυκύδωρον: cf. i. 3, of Nike v. 1. Compounds of γλυκυ- are not in favour in choral melic. Bacch. has no other example, Pind. none at all γλυκίδωρος reappears *Anth. Pal.* 5. 22 (of Ἑρως) Cf. Theogn. 250 ἀγλαὰ Μουσῶν δῶρα. ἀγαλμα: of song, Pind. *Nem.* 3. 13. τῶν γε νῦν: so used in a similar passage *Ol.* 1. 105, where Pind. also compliments the tyrant's taste. Literary gossip reported that Hiero preferred the poems of Bacch. to those of his rival. —5. Cf. x. 12, Ω 220 εἰ τις ἄλλος ἐπιχθονίων. —6. εὐθύδικον: δσέθειμν Ἰέρωνα, 4. 3. Hiero wielded the sceptre of justice

in Sicily (*Ol.* 1. 12) — 7 ἀτρέμ' an allusion to political unrest? ἀμπαύσας μεριμνάν' 'throw off the cares of state.' — 8. ἀθήρσον: 'cast thy glance upon this song': so Pind. *Pyth.* 2. 70 τὸ Καστόρειον ἀθήρσου. <σύν> νόφ. cf. Hdt. 8. 86, Plato *Krito* 48 a. εἰνῶων, εἰνῶως are also possible (cf. *Pyth.* 8. 18). — 9. ἦ: as *Ol.* 1. 28, *Pyth.* 6. 1. σύν Χαρ. βαθ.: as *Pyth.* 9. 2. ὑφάνας. Pind. *Frag.* 179 ὑφαίνω ποικίλον ἀνδρῆμα, i.e. ποίημα, *Anth. Pal.* 2. 70 μέλος δ' ἐθιμρον ὑφαίνειν. — 11. ξένος: the poet speaks of himself in the third person, as in iv. 3. This verse and 26, as 14 and 30, have one syllable more than the corresponding verses of the other strophes. To heal the violation of responsion Tyrrell improbably adds a syllable to vv. 51, 66 etc. Walker emends πέμπει to πλει (the verbs are confused in the mss. of Thuk. 6. 1. 1, 8. 23. 4), brackets δέ in 14, though the asyndeeton is not easily pardoned in a passage free from all agitation, reads εν|μᾶ in 26, and omits μετ' in 30. Platt reads πλέων in 11 and deletes the ms period after θεράπων. Richards suggests ἐθέλων for ἐθέλει δέ. The solution of the question depends upon the possibility of the protraction of the final long in 51, 66 etc. — 13. χρυσάμπυκος: χρυσαμπύκων Μοισᾶν Pind. *Pyth.* 3. 89. κλεινός: after κλεεννάν. The best ancient writers do not hesitate to repeat single words; cf. v. 57, 60, Soph. *O. K.* 554. — 14. θεράπων: Μοισάων θ. Hes. *Theogon.* 100, *Hymn* 32. 20, *Theogn.* 769, Aristoph. *Aves* 909, Kaibel 101. 3. Cf. Plato *Ion* 534 ε οἱ ποιηταὶ οὐδὲν ἄλλ' ἢ ἐρμηνεῖς εἰσι τῶν θεῶν. ἐθλα: here, 1. 24, u. 169, elsewhere θέλω. Bacch. does not use βοῖσσομαι, which was not in favour with the choral poets (once in Pind.). — 15. χέων: *Alk.* xix. 4.

16. αλνείν 'Ιέρωνα: emphatic position (with enjambement) as the melody begins afresh; cf. l. 41, i. 29, 61, iv. 36. If *Pyth.* 1 was composed in 470, Pindar's celebrated picture of the sleeping eagle is later than Bacchylides' splendid description of the soaring flight of the king of birds. Pind. recalls Bacch. in his use of Διὸς ἀστὸς, ὠκείαν πτέρυγα, ἀρχὸς οἰωνῶν. Such parallelisms are almost inevitable; otherwise the different situation demands different treatment. In *Nem.* 5. 20, an ode composed several years before this poem, Pind. says ἔχω γοιᾶτων ἐλαφρόν ὄρναν' | καὶ πέραν πόντοιο πάλλαντ' αἰετοί (cf. l. 19). Cf. *Theogn.* 237 ff., Soph. *Frag.* 435. Can this passage of Bacch. be a reply to Pind. *Ol.* 2. 86? That both poems commemorate victories won in 476 does not make this impossible. — 17 αἰθέρα: masc. also in i. 36, 86, fem. iv. 35, ix. 73, without distinction of metre. See on Sa. i. 11. Cf. *Anth. Pal.* 9. 223 ἡεροδίνης αἰετός, οἰωνῶν μούνος ἐνούργιος. τάρνων: ἡέρα τέμνων *Hymn* 5. 383, Orph. *Argon.*



305 ἀπειρίτων αἰθέρα τέμων. **ξουθαῖσι**: the γνήσιος αἰετός is ξανθός accord. to Arist. (*II A. 9. 32*), who speaks of its fearlessness and nobility. The golden eagle is the largest and commonest of the Greek eagles.—**18. πτερύγεσσι**: the Aiolic form (Anacr. *xii.*). **ταχίαις**: *Sa. 1. 10*—**19.** In *Ol. 2. 88* (476 B.C.) Pind. compares himself to the eagle of Zeus. See also *P'yth. 5. 112*. Dante *Inf. 4. 94* says *con i vidi adunar la bella scuola | di quel signor dell' altissimo canto, | che porta gli altri, com' aquila, rota*. **ἄγγελος**: δώσει ἔδν ἄγγελον εὐρύσπα Ζεὺς *Ω 296*, πέμψεν θεὸς | ἄρχον οἰωνῶν μέγαν αἰετόν Pind. *Isthm. 6. 50*.—**21. θαρσέλοχί**. *λοχίος θράσος Soph. Phil. 104*.—**22. πτάσσοντι**: see on Alkm. *viii.* and cf. Pind. *Ol. 2. 87*, *Nem. 3. 80* ἔστι δ' αἰετὸς ὥκυς ἐν ποτανοῖς | . . . κραγέται δὲ κολοιοὶ ταπεινὰ νέκονται, Shakespeare *Tit. Andr. 4. 4. 83*, Milton *Par. Lost 11. 185*.—**25. οὐδ'**: see Jebb on *Soph. Aias 428*.—**26. δυσπαίπαλα** = 'rough,' 'stormy'; connected with *δυσπαλής*, and formed from the redupl. denominative *παιπάλλω* (= *σειώ* Hesych.) like *δαίδαλλω*. (cf. *κοικέλλω, μαμώλλω, φαίφισσω* (whence *δίσσω*). Properly δ is used of that which is difficult to traverse; in *Arctil. 115* of mountain glens ('rugged and steep'), as *παιπαλούς* of a mountain in *N 17*, of a road in *P 743*, and of islands. The emendation to *δυσπέμφελα* (Nairn) or *δυσπέμπελα* is unnecessary. Pind. has *ἀμαιμάκετον πόντον P'yth. 1. 14*. **νωμάται**: the schol. on Hes. *Theogon 116* quotes from Bacch. *νωμάται δ' ἐν ἀτριγέτῳ χάει*, where *ἀτριγέτῳ* is certainly an error, and possibly *νωμάται* also. The papyrus has a trace of the reading *νωμά*, and the middle is elsewhere reported only in Quint. *Smyr. 3. 439*. With *νωμῶν ἐθείραν* cf. *Anth. Pal. 9. 339* *πτερόν αἰθέρι νωμῶν*, possibly a recollection of this passage. If we keep *νωμάται*, it is better to govern *ἐθείραν* by the verb than to make it depend on *ἀτριγέτος*.—**27. ἀτρήτῳ χάει**: Milton's "void and formless Infinite," Thomson's "illimitable void." *χάος* first appears in Hesiod as the void, strictly the yawning abyss (Arist. *Phys. 208 B 29*). Cf. the connected Skt. word *rákīyas* (the yawning space) 'air.' Later *χάος* is either the space under the earth that is filled with darkness or the region over the earth that is filled with air and clouds. Genealogically Aither is the descendent, in the second degree, of *Chaos*. The schol. on Aristoph. *Aves 192* cites Ibyk. (28) *ποτάται δ' ἐν ἀλλοτριῳ χάει* for the use of *χάος* 'air.' Whether Bacch. derived his use of *χάος* from the Rhégine poet, or whether the quotation from Ibykos is due to confusion with this passage, cannot be decided. For *χάος* 'air' cf. Aristoph. *Nubes 627* *μὰ τὸ Χάος, μὰ τὸν Ἄερα, 424*, *Aves 192, 1218*. Eur. *Frag. 448*. **28. λεπτότριχα** = 'delicate'; in prose (Aristotle) of animals, but never

of birds. Here *θρίξ* is used of the plumage of the wings. Compounds with *λεπτός* are infrequent in poetry (ix. 119; cf. *λευκοπτέρυγα* *Ion* ii.). *σύν*: 'keeping pace with.' *Ζεφύρου*: cf. T 413 *ἄμα πνοῇ Ζεφυροῖο*, and good mss. *Pind. Nem.* 7. 29 have *Ζεφυροῖο πνοαί*. 30 *μέτ'*: only here *cum dat* in Bacch. and unnecessary in this passage. *ἰδεῖν*: the aorist of the moment when the bird comes within the range of vision. For *ἀνθρώποις* Weil conj. *οἰωνοῖς*.

31. Cf. *Pind. Isthm.* 4. 1 (composed in 478) *ἔστι μοι θεῶν ἑκατὶ μυρία παντᾶ κέλευθος* | . . . *ὑμετέρης ἀρετᾶς ὕμνῳ διώκειν*, *Nem.* 6. 45, *Bacch.* iv. 48, 19. 1 *πάρεστι μυρία κέλευθος* . . . *μελέων*; *Frag.* 63 (37) *εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος*. This use of *κ.* is probably stereotyped, but Bacch. fails to give it the lustre of *Pind.* (cf. *Isthm.* 6. 22). *οἶμος* (*Hom.*, *Pind.*) is not used by Bacch. The point of the passage is that with Hieron as a subject the poet has at his command material as unlimited as the air through which the eagle soars. —32. *χαλκεοστέρνου*: Bacch. forms compounds in *χαλκο-* and *χαλκεο-*, *χρυσο-* and *χρυσεο-*, while *Pindar* has only *χαλκο-* and *χρυσο-*. *Ἄρης*: this reference to the battle of *Himera* is an exception to the poet's reticence as regards Hieron's military glory. To Bacch. his patron is the victor at the games and a critic of poetry, not the conqueror of the Carthaginians and Etruscans. Contrast the attitude of *Pindar.* —35 Cf. *Sun.* 141 *φημι Γέλων*, *Ἰέρωνα. Πολύζηλον, Θρασυβουλόν, παῖδας Δεινομένευσ, τοὺς τριποδας θέμεναι* | . . . *βάρβαρα νικήσαντας ἔθνη*. So *Pind.* praises *Gelon* in conjunction with *Hieron* (*Pyth.* 1. 48). *ἀγέρωχοι*. *Τρώων ἀγ.* Γ 36. —36. *εὐ ἔρδων*: cf. *vii.* 18, *εὐ ἔρδων θεοῖς* 1 25, *Theogn.* 368, *Pind. Ol.* 8. 29; *τὸ δὲ καλὸν ποιοῦντες μὴ ἐγκακῶμεν Γαλαί*. 6. 9. —37. Cf. *Pind. Ol.* 1. 20 ff. *ὅτε παρ' Ἀλφεῶ σὺτο (Pherenikos) δέμας ἀκέντητον ἐν δρόμοισι παρέχων, | κράτει δὲ προσέμειξε δεσπότην*. With *ἀκέντητον* cf. 42-45, with *κράτει* ff. cf. 48-50. *Pind.* is simpler but more vigorous, Bacch. loves colour. *ξανθότριχα*: 'chestnut,' used by *Solon* (22) of men; *ξανθαὶ ἵπποι* *A* 680. —38. *παρ'*: the accus. with no verb of motion as i. 6, v. 26. *εὐρυδίαν* as i. 6. Bacch. is as fond as *Pind.* is chary, of epithets of the *Alpheios*: *ἀκαμαντορόαν* ii. 180, *καλλιρόαν* v. 26. *Pind.* has one such epithet. *εὐρὸ ρέοντα* *Ol.* 5. 18 (possibly not *Pindaric*). Bacch. paraphrases in iii. 3, vi. 70, so *Pind.* has *πόρος, ρεθρον*. *Eur. H. F.* 368 has *καλλιδίνας* of the *Peneios*. —39. *πῶλον*: since *Pherenikos* had been on the track for at least six years, *πῶλος* is equivalent to *ἵππος* as in *Pind. Pyth.* 2. 8. Not until 384 B.C. were special races for *πῶλοι* established in contradistinction to those for *ἵπποι τέλειοι*. *ἑλλοδρόμαν* *ἑλλασπόδων ἵππων* *Sun.*

iii., Pind. *Nem.* 1. 6.—40. The racing with κέλητες, like that with *quadrigae*, began early in the morning. At Olympia, at least in 364 B.C., the pentathlon followed the chariot race. Cf. Soph. *El.* 699 ἡλιοι τέλλοντος ὠκυποῦς ἀγών.

41. Cf. ἐν Πυθῶνι ἀγαθέα Pind. *Pyth.* 9. 71.—42. A fuller form of this interesting expression, which is more picturesque than αἰδάσσομαι ἐνὸρκιον λόγον ἀλαθεῖ νόῳ Pind. *Ol.* 2. 92, appears in Bacch. 8. 3: γὰρ δ' ἐπισκῆπτων χέρα κομπάσσομαι. Touching the earth as a sacred object was regarded as equivalent to laying hold of an altar (cf. τῶν τομβῶν ἀπτομένοι Hdt. 4. 172) in order to confirm an oath. Cf. the legal use of ἐπισκῆπτομαι 'denounce' in cases of prosecution for false evidence. To summon the spirits of the dead it was customary to strike upon the earth. In *Il.* I 568 Althaea γαῖαν χερσὶν ἀλοῖα, in *Hymn* 2. 162 Hera appeals to Earth and the Titans (ἵμασε χθόνα χερσὶ). See Nagelsbach *Nachhom. Theologie* 102. 214. Note the Ionic η in ἐπισκῆπτων.—43. προτέρων: the rare (Hom.) local use.—44. κατέχρανεν: the active is elsewhere unattested.—45. πρὸς with the accus. always of place after a verb of motion in Bacch.—46. The verse paraphrases ἀελλοδρόμαν in 39. Cf. K 437 θέλειν δ' ἀνέμοισιν ὁμοιοί, Verg. *Aen.* 4. 241; ῥιπῆς Βορέας O 171. ἴσος: but ἴσος in xii., 1. 34, ἴσθεων 13. 123.—47. Not overturning his driver as in the race described in Soph. *El.* 728.—48. ἔεται: if correct, a strange use of the historical present; cf. 13. 18. In Pind the historical present is rare, if indeed it occurs at all. νεόκροτον: 'new forged,' i.e. 'fresh' Cf. Pind. xxvi. 1 κεκρότηται 'wrought,' 'fashioned.' The last part of the compound is practically quiescent as in νεοκotos Ken. takes it to mean 'celebrated by new clamours of applause.' Compounds of κρότος are not rare; cf. διακροτος ἀμαξίτος 'round for two carriages' Eur. *El.* 775, χαλκοκροτοι ἵπποι 'brazen hoofed' Aristoph. *Eq.* 532. Pind. has ἱππόκροτον ὁδόν *Pyth.* 5. 92. κροτέω, κροτητός are used of the rattling of chariots (O 453, A 160, Soph. *El.* 714) but this is a race with κέλητες. Housman conj. ἔε(ο) ἀφνεόκροτον 'abounding in noise,' Richards λαόκροτον.—49. φιλοξείνῳ: Pind. *Pyth.* 3. 71 ξείνοισι τε θαμαστός πατήρ of Hieron. τιτύσκων. Hom. has τιτύσκομαι. Bacch. precedes the Alexandrians in the use of the active.—50 ff. A moral precept serves as the transition to the myth. For the sentiment cf. Mimn. 2. 15, Theogn. 167, Aisch. *Agam.* 553, Soph. *O. K.* 1722, Eur. *I. A.* 29, 161; cf. also Pind. *Isthm.* 5. 12, θεός: with synizesis; cf. v. 60, ix 132, Pind. *Pyth.* 1. 56.

56 Ἰριψιπύλαν: an allusion to his capture of Troy, Onchalis, etc., though Herakles also stormed the portals of

Hades.—**60.** Cf. Θ 368 ἐξ ἐρέβει·ς ἄξοντα κύνα στυγεροῖ· Ἀΐδαο, λ 623 καὶ ποτέ μ' ἐνθαδ' ἐπεμψε κ' ὦ· ἄξοντ'.—**62** ἀπλάτοι· Bacch. has a dozen other cases of -οιο. Eision as in v. 120.  
—**64** εἰδᾶν of physical, not intellectual, cognition; cf. Pind. Frag. 166.—**65.** οἶά τε: cf. γ 73, Hdt. 2. 175; -ταῖστας οἶα φύλλα ἐστίν, & ἄνεμος. The comparison refers to the unsubstantial character of the shades (νεκύνων ἀμενηνὰ κάρηνα κ 521). This is the finest of the three true similes in Bacch. (iv. 27, vi. 21). For the comparison Keq. cp. B 468 μῆριοι, ὅσσα τε φύλλα, Apoll. Rhod 4. 216 (ὅσα), Verg. Aen. 6. 309 (of the dead), Par. Lost 1. 301-304, where the simile is localized in Milton's manner ("leaves in Vallombrosa"). Cf. also B 800, c 51, Z 146, Mimn. 2. 1, Sim. 85.—**67.** ἀργηστάς: 'gleaming' ἀργής, ἀργηείς, both used of elevation. Jebb proposes ἀργεστάς (of ἀνεμός; cf. A 306 ἀργεστάο Νότοιο, carm. pop. 40) Pindar, at least, avoids epithets with ἀνεμός, and the position is prob. against such a use here. The form ἀργηστής varies with ἀργεστής as ἀργῆτι with ἀργέτι.—**69.** θρασ and ἐγχεσπ.: both Homeric expressions.—**70.** Πορθανίδα: from Πορθάν, contracted from -άων, as Ἀλκμάν from -άων, with the accent of Τῆταν. Cf. Ἀλκμανιδᾶν Pind. Pyth. 7. 2. Πορθαονίδα was preferred by the second hand.

**71.** Ἀλκμήνιος: cf. on iii. 12. Such metonymies are rare. **73.** Cf. φ 138, 410, Theokr. 25. 212. At each end of the bow a species of hook (κορώνη) was attached which kept the taut string in place. Ordinarily the bow was carried unstrung. **75.** ἰόν· illegitimate hiatus and due to confusion between ἰος 'arrow' (which had no F) and Φίος νικητῆς. Cf. A 116 αὐτὰρ ὁ σὺλα πῶμα φαρέτρης, ἐκ δ' ἔλετ' ἰόν. **78.** εἰδώς: for the gender, cf. ἐλθών . . . βῆ Ἡρακλῆει A 690. **80** γελανώσας: 'having cheered thy heart,' shows the strong form of the root as does γελᾶνής 'cheerful' (of θυμός in Pind. Pyth. 4.181). The weak form is seen in γαληνος, γαληνή.

**81.** ταῦσιον: as Alkm. 92 where we may read ταῦσια πολλὰ κίω.—**85.** Cf. σὺ τοι ἐπὶ δέος A 515.—**86.** For the question cf. Pind. Pyth. 9. 33 and see on x. 31. **87.** ἔρνος: used directly and not in comparison (see on Sa. xxxix).—**90.** κείνον: the hero who laid low so redoubtable an adversary as Meleager. ἐφ': πέμπειν ἐπὶ τινι in a hostile sense Aisch. Agam. 61. Cf. l 83 above, l. 133 below.—**91.** κεφαλᾶ: used for the pronoun Σ 82, Pind. Ol. 6. 60, 7. 67.—**92.** Athena aided Herakles against the Styx on the occasion of his descent to fetch Kerberos from Hades (Θ 367). On vases she is often represented as assisting him.—**94.** χαλεπὸν κ.τ.λ. The key note of the story of M. By his own end Herakles was to prove its truth. Cf. γ 147, Aisch. Prom. 34



**97** πλάξιππος: ἱππηλάτα Οἰνεὺς I 581. Πέλοπι πλ. B 104.  
**—99.** σεμνᾶς: the epithet 'angust' (of Artemis in Eur. *Hippol.* 713) loses its strength when conjoined with the beautiful καλὴ and λευκωλένου (only here of Artemis). Cf. vi. 72, ix 110. Bacch. rarely connects his epithets by conjunctions. **χάλον**: I 534 χῶσαμένη, δ' οἱ οὐ τι θαλυσία γονῶ ἀλώης | Οἰνεὺς ἔρξ'· ἄλλοι δὲ θεοὶ δαίνυνθ' ἐκατόμβας, | οἷον δ' οἶκ' ἔρρεξε Διὸς κοῖρην μεγάλοιο. —**100.** πολέων. not in actual contrast with φοινίκ. Note the use as fem and cf. παλὸν ἰγρὴν δ 709. **101.** πατήρ: with Οἰνεὺς in 97. Words at the end of different verses often belong together especially in dactylo-epitrites. —**102.** βοῶν: used as in xiii 3. The poet is scarcely thinking of Oineus' neglect of the goddess at the agricultural festival of the θαλυσία. —**104.** κοῦρα: in Hom. only *cum. gen.* —**105.** Soph. *Meleager*, Frag. 369 σινὸς μέγιστον χρῆμ' ἐπ' Οἰνεὺς γάβρι | ἀνῆκε Λητοῖς παῖς ἐκηρόλοιο θεᾷ ἀναιδομάχαν· ἀναιδεα μάχης; cf. ἀναιδέα δημοσῆτος E 503. —**107.** πλημύρων: the best mss. of Hippokrates have the form with one μ ἐπλήμυρον (?) Archil. 97; πλημυρῶν Bacch. Frag. 69 (B. 45). —**109.** μῆλα: in I 541 ff. the boar uproots δένδρεα | αὐτῆσιν ῥιζῆσι καὶ αὐτοῖς ἀνθεσι μῆλων. Is μῆλα here due to the Hom. μῆλων? Do boars attack sheep? Apollod. says the Kalydonian boar διέφθειρεν τὰ βοσκήματα. —**110.** εἰσάντ' ἀντάν: stands midway between Hom. ἔσαντ' ἀντ' and ἀντὴν (ἀντάν). Perhaps we should write εἰς ἀντάν.

**111.** Cf. ἀνδράσι δῆρην ἔθεντο P 158, στήσάμεναι δ' ἐμάχοντο μάχην Σ 533. —**112.** ἐνδυκέως: not of friendly action as in Hom.; cf. L 125. Perhaps - κρατερῶς 'stubbornly'. —**113.** συνέχεις (as Hes. *Theogon.* 636) from συν- + σεχ-. The third hand has here *συνν.* See on Alk. iv. l. **114.** κάρτος - κικην. Cf. κῆδος ὄρεξη E 33. —**115.** θάπτομεν: by incineration. —**117.** Ἀγκαῖον: the name occurs in B 609 as that of an Arkadian prince, son of Lykurgos. He participated in the Boar-hunt (Apollod. 1.8.2, Ovid *Metam.* 8.491). Skopas represented him as slain by the boar on the pediment of the temple of Athena Alea in Tegea. There is no warrant for making him a brother of Meleager. Ἀγέλαον: Ἀγέλεω in Anton. Liber. *Metam.* 2. This may be the Hyleus of Apollod.

**121.** ὄλεσε . . . ὄλοά: for the repetition cf. above 12 κλεινὴν . . . κλεινός, and see Bekker *Hom. Bl.* 185 ff. Less relevant, because proper names (cf. on iii 1), are Πρῆθος θεός B 758, ἀδελφον Ἄιδαν Soph. *Aἴδης* 608 (Jebb). Cf. μοῖρ' ὄλοη ἔκταυεν Π 849. —**122.** δαίφρων (as 137) from δαίς, - πολεμικὸν φρόνημα ἔχουσα Et *Genl.* 1.3. 8 (- δαίφρων). This is the meaning in the *Iliad*, not in the *Odyssey* δαίφρων of Penelope is 'prudent'; so of Alkmena, *Iliad*. P<sup>2</sup> 9. 84. Phrynechos

*Pleuron.* has *ματρός αἶνας κακομηχάνου* of Althaea.—**124.** *δοῦας*: cf. I 547 ἢ δ' ἀμφ' αὐτῷ θῆκε πολὺν κελαδὸν καὶ αὐτήν, ἀμφὶ σὺν κεφαλῇ καὶ δέρματι λαχνήντι. Apollod. says that, accord. to one version of the story, the Thestiadai claimed the spoils because it was Iphiklos who first hit the quarry. The lyric poet introduces only effective incidents and hence passes over the death of the boar. **126.** *μενεπτολέμοις*: in Homer only of individuals. Cf. *Αἰτωλοὶ μενεχάρμαι* I 529.—**128** *Ἰφίκλον*: κλ with 'Attic' correption in a medial syllable also ix. 127, 7 θ; γλ ii. 153 (initial).—**129.** *Ἀφάρητα*: from *Ἀφάρης*, inflected like *Φέρης*. Cf. *Ἀφάρητος* Plut. *Parall.* 40. The usual form of the name is Aphareus. Pind. *Nem.* 10. 65 has *Ἀφαρητίδαι* (αἶδαι Apoll. Rhod. 1. 151) of Lynkeus and Ilias, who are called by Ovid *Metam.* 8. 304 *duo Thestiadae proles Aphareia*. Accord. to another account Aphares father was Periores. *μάτρως*: in I 567 for *κασίγνητοιο φόνου* some read *κασίγνητοῖο φ.* 'slaughter of her brothers' in order to square Homer's account with later tradition.

**139.** *βούλευσεν ὀλεθρον*: cf. Ξ 464. *ἀτάρβακτος*: *imperfecta* as Pind. *Pyth.* 4. 84; formed from \**ταρβάω*. Cf. *ἀτάρβητος*.—**140.** *δαίδαλέας λάρνακος*: as *Sum.* xiii. 1.—**142.** *ἐγκλαύσασα* is the reading of the ms. It may be retained, though *ἐγκλαίω* 'weep over' is unattested (*ἐνδακρυῶ* Aisch. *Agam.* 541), and the pregnant constr. of *ἐκ* with *καίε* is harsh. Althaea shed tears over the fatal brand as she drew it from the chest. Althaea's tears in Homer (I 570) are not tears of repentance for her deed; see, however, Ovid *Metam.* 8. 470 *inveniebantur lacrimae tamen*. Tyrrell conj. *ἐγκλάσασα* i.e. *καίε φετρὸν ὃν ἐνεκλήσε* ('from the chest in which she had shut it up'), Jebb *ἀγκλαύσασα*, Housman *ἐκκυσάσα* (but the *κ* is objectionable), Wilam. *ἐκκλάσασα* (this, however, means 'having shut out') and *ἐγλύσασα* - *ἐκλ*- (it is difficult to see how *ἐκλύσασα* or *ἐκλύσασα* could have been corrupted into *ἐγκλαύσασα*), Desrousseaux *εἴλε* (for *καίε*) *ἐγκαύσασα*.—**143.** *ἐπέκλωσεν*: boldly used with *φετρὸν*. *τότε*: the seventh day after the birth of M. (Apollod. 1. 8. 2. 1).—**145.** Klymenos was one of the Kuretes. Meleager had a brother of this name.—**146.** *ἐξαναρίζων*: the papyrus *ἐξαναρίζων*. Alkm. iv. 3 has *Ἐναρσφόρος* so that *-αν-* is at least not Doric for *-εν-*. In I 530 the Kuretes and Aitolians *ἀλλήλους ἐναρίζον*. It is to be noted that the mother's curse takes effect when M. is engaged in battle. Cf. Phrynichos *Pleuron.* *ὥκεια δὲ νιν φλόξ κατεδαίσατο | δαλοῦ περθαμένου*.—**147.** *δέμας*: cf. Soph. *Antig.* 205, Eur. *Or.* 40. 'Corpse' in Hom. is always *σῶμα*, in Attic permissibly. *δέμας* in Homer is invariably used of a living body; cf. iv. 31.—**149.** *τοί*: the Kuretes.



**151.** μίνυνθα: an imitation of A 416 ἐπεὶ νό τοι αἰσὼν μ. περ, οἷ τι μάλα δὴν. μίνυνθα would cure the metrical defect, but there is no verb μίνυνθάω (to which the only analogies would be Hom. ἀντάω from ἀντα and post-classical διχάω from διχα); μίνυνθα cannot = μίνυνθη from \*μινύω, since -θη is Panhellenic. Other suggestions are μινύνθει, μίνυνθεν, μινύθεν (cf. i. 90). Accord. to the ms. the metre of 191 agrees with that of 151 and differs from the corresponding verses of the other epodes. For the expression of κατειβέτο γλυκὺς αἰσὼν c. 152. The death of Meleager is represented on an amphora of about 400 B.C. now at Naples (*J. H. S.* 18. 270). — **152.** γνῶν: the augment is omitted in Bacch. over 60 times. — **153.** πνέων: πν with 'Attic' correction only here; κν in ix. 39. — **154.** Cf. Praxilla ii., X 363. ἀγλαὸς ἦβη Theogn. 985, Sim. 105. — **155.** δὴ τότε: then, as never before. — **157.** βλέφαρον: the usual plur. (invariable in Hom. and in Pind., who has γλ.) would not suit the metre. The sing., without metrical compulsion, in v. 17. So παρείδ for παρείαι. Cf. Eur. *Hippol.* 854 δάκρυσι βλέφαρα τέγγεται. — **160.** τοῖ': -ταῖα, referring to what follows (Pind. *Ol.* 6. 16). We might read τῶδε = τῇδε P 512, Aisch. *Eum.* 45 (with ἐρῶ), or τοιοῦδ. **θανοταῖσι** κ.τ.λ.: the sentiment that Not-Being is the *summum bonum*, a theory of existence that antedates the Orphic doctrines of the sixth century, was even ascribed to Silenos, whose wisdom was treacherously gained by king Midas (Theopomp. *Frag.* 77, Arist. *Frag.* 37.; cf. Theogn. 425 πάντων μὲν μὴ φῦναι ἐπιχθονίοισιν ἀριστον, μὴδ' ἐσιδεῖν αἰγὰς ὀξέος ἡελίου· | φῶτα δ' ὅπως ὤκιστα πύλας Αἰδοῦ περῆσαι, | καὶ κεῖσθαι πολλὴν γῆν ἐπαμνησάμενον, Soph. *O.* K. 1225 μὴ φῦναι τὸν ἀπαντα νεκρὸν λόγον· τὸ δ', ἐπεὶ φανῇ, | βῆναι κε θεὸν ὅθεν περ ἦλαι, | πολὺ δευτερον, ὡς τάχιστα. In the presence of the hero who has been condemned to Hades in his prime, Herakles suppresses the concluding part of this famous γνῶμη. It is a fine touch to put this thought into the mouth of the triumphant son of Zeus who had passed the gates of death. The original form of the saying was ἀρχὴν μὲν μὴ φῦναι κ.τ.λ. Cf. the *Context of Hom. and Hes.* 315 and Nietzsche *R. M.* 2. 211 ff., Mahaffy *On the Flinders Petrie Papyri*, p. 70. Later writers repeat the sentiment again and again: Eur. *Frag.* 255 ἐγὼ τὸ μὲν δὴ πανταχοῦ θρυλούμενον κρείσσειν εἶναι φημι μὴ φῦναι βροτῶν, 908 τὸ μὴ γενέσθαι κρείσσειν ἢ φῦναι βροτοῖς, 449 ἐχρὴν γὰρ πᾶς σιλλογον ποιούμεους τὸν φῦντα θρηνεῖν εἰς δσ' ἔρχεται κακὰ, | τὸν δ' αὖ θανόντα καὶ πόνων πεπαιγμένον | χαιρούντας ἐνφημοῦντας ἐκπέμπειν δόμων, whence Cic. *Tusc.* 1. 48 115 non nasci homini longe optimum esse, proximum autem quam primum mori (cf. Cic. apud Lactant. 3. p. 304 non nasci longe optimum, nec in hoc

*scorpius incidere vitae, proximum autem, ei natus sis, quam primum (tanquam ex uicinitate effugere)*; Alexis Frag. 141. 14 οὐκοῦν τὸ πολλοῖς τῶν σοφῶν εἰρημένον, τὸ μὴ γενεσθαι μὲν κράτιστόν ἐστ' αἰεὶ, | ἐπ' αὖν γένηται δ' ὡς τάχιστ' ἔχειν τέλος, Epikur. in Diog. Laert. 10. 126, Poseidip. in Stob. Flor. 98. 57, etc.

**161.** Cf. ἥελου ἴδεν αὐγάς Π 188 of being born—**162.** Stobaeus cites θνατοῖσι . . . φέγγος and continues with δαβίος δ' οἷσις βροτῶν πάντα χρόνον. Though this addition recalls the thought of 53-55 it does not belong to this poem and probably not to Bacch. It looks as if the lemma had dropped out.

**162.** οὐ γάρ . . . χρή: οὐ γάρ often precedes.—**163.** Cf. Frag. 49 (B, 20, τι γάρ εἰλαφρόν ἐπ' ἐστ' ἀπρακτ' ὀδιρόμενον δονεῖν καρδίαν; Alk. κ., κ 202 ἀλλ' οὐ γὰρ τις πρῆξις ἐγγίγνετο μυρομένοισιν, Ω 524; Soph. Aias 377 τί δῆτ' ἂν ἀλγοῖς ἐπ' ἐξείργασμένοις; **165.** ἦρα: from ἦ + ἄρα. In Bacch., Herakles has

no other purpose than to obtain a beautiful bride; at least it is not apparent that his proposal is intended to console the shade of Meleager. In Pindar, Meleager's request that the hero marry his sister is prompted by the desire to secure for Deianeira a protector against her dreaded suitor. It looks as if Bacch. had tastelessly modified the myth. It is difficult to discover, with Christ, a reference to the marriage of Hieron with Thoron's sister (in 476?). The connection between Deianeira and Herakles is designed to establish in Aitolia the cult of the Doric hero, who thus succeeds to the place occupied by the Pre-dorian Meleager.—**167.** ἀδμήτα: παρθένος ἀδμης ζ 109.—**168.** Cf. εἶδος ἀλγικίος ἀθανάτοισιν θ 174.—**169.** Cf. θέσθαι γυναῖκα φ 72.—**172.** χλωραύχενα: a peculiar epithet for a girl, but χλωρός is often used of youthful beauty, of freshness and delicacy. See on Sim. κκxii., and cf. the name *Chloe*.—**174.** χρυσίας: note the υ.—**175.** θελξιμβρότον: cf. Ξ 215, of Aphrodite's girdle, ἐνθα τέ οἱ θελκτῆρια πάντα τέτυκτο.

**176.** The abruptness of the transition, which is not unusual at the end, is here softened by the fact that the reader involuntarily recalls the doom brought by Herakles upon himself in consequence of his infidelity to Deianeira. Cf. 16. 23 ff. Here as elsewhere the poet presupposes full knowledge of the myth on the part of his audience. Abrupt transitions often occur in the choruses of later tragedy, which are virtually dithyrambs (Wilamowitz); cf. Soph. *Trach.* 497, Eur. *Andr.* 274 and often in Euripides.—**177** εὐπόλητον 'shapely,' ποιέω appears in Pind. and Bacch. only in the verbal adj *ἄρμα*: the δῖφρον of the Muse, Pind. *Ol.* 9 81, *Isthm.* 2. 2.

**181.** Pelops was the human founder of the Olympic games.

**182.** κλεινός: the Aiolic form as in l. 12; κλειός five times. **183.** Cf. Pind. *Nem.* 10. 48 δρόμῳ συν ποδῶν χειρῶν τε νικάσαι σθένει. ποσσι is instr., δρόμῳ local dat. νικῶν δρόμον *Ol.* 13. 30. **184.** The papyrus has εἰπύργους = ἡπύργους (cf. Pind. *Nem.* 4. 12). εἰπύργον is possible in H 71. Since εἰ- is distracted only before two consonants, if the ms. reading is correct, the ι is wrongly lengthened by the analogy of Hom. εἴμελιω, εὐνήτους. Συρακούσας. Συράκοσ(σ)αι is the best attested form in Pind., who never uses Συράκουσαι Συρακοσίας Pind., Bacch., and inscr., is - Ionic—Attic Συρακουσιοι. **-186.** πέταλον: 'token'; cf. l. 92-94, Sim. v. Possibly the Syracusan custom of voting on olive-leaves (πέταλα) was not originally confined to 'petalism,' the equivalent of the Attic ostracism. Cf. Pind. *Isthm.* 8. 46. **188.** φθόνον κ.τ.λ. another mood than that of l. 52. ἀμφοτ. χερσίν: 'with might and main'. **190.** εἰ πράσσοι. of success in the games, as Pind. *Ol.* 11. 4 ff. εἰ δὲ σὺν πονῶ τις εἰ πράσση . . . ἔμνοι . . . τέλλεται . . . ἀφθορητος δ' αἶνος Ὀλυμπιονικαῖς ἀγκείται.

**191.** Βοιωτὸς ἀνὴρ, as Χίος ἀνὴρ Sim. 85. For the sentiment (193, 194) ascribed to Hesiod no closer parallel can be found in his extant works than *Theogon.* 81 ff. δυντα τιμήσωσι Διὸς κούραι μεγάλοιο, . . . τῷ μὲν ἐπὶ γλώσσῃ γλυκερὴν χειρὸσιν ἔερσεν, τοῦ δ' ἐπε' ἐκ στόματος ῥεῖ μέλιχα κ.τ.λ. *Theogon.* 169 has ὃν δὲ θεοὶ τιμῶσ', ὃν καὶ μωμειμένος αἰνεῖ. So Pind. *Isthm.* 6. 67 alludes to an ἔπος of Hesiod, his fellow-countryman, and a wretched epigram in his honour is attributed to Pindar. (On the relation of Pind. to Hesiod see Lübbert *de Pindari studiis Hesiodicis*.) Bacchylides' reference to a Boiotian poet need not be taken as an indirect compliment to Pindar, especially as the preceding sentence refers to envy. For references to their predecessors by the lyric poets see on *Alk.* xxv., Sim. xxi. ὁμφάν: of the poet's utterance Pind. *Frag.* 152; usually of the voice of an oracle.—**192.** πρόπολος: so Μουσῶν πρόπολον Ὀρφέα *An. h.* app. 250.—**196** ff. I readily persuade myself that I am offering to Hieron a tribute of song that brings him fair fame and that my utterance is suited to the theme; for from my song there bud forth the roots of prosperity, i.e. the poet's praise ensures the duration of his fame. πείθομαι: cf. the use of πεπαθα Pind. *Ol.* 1. 103.—**198** εὐκλία γλώσσαν: 'glorious shaft of song'; cf. εὐκλέας διστοῖς *Ol.* 2. 90. κελεύθου. cf. 10. 51 τί μακρὰν γλώσσαν ἰθύσας εὐαίρῳ ἐκτός ὁδοῦ; Here κελ. is the straight track of the arrow of song. προεῖς: cf. ὄρσαι γλώσσαν Pind. *Nem.* 7. 71. Perhaps χέων πέμπειν γλώσσαν as πέμπειν μύθους Eur. *Or.* 617, cf. φέροις γλώσσαν Pind. *Ol.* 9. 41. Jebb proposed κέλειθον γλ. ὁλβίῳ φέρων, ἵλιαν οἰκ ἐκτός θεῶν. τόθεν: 'thence'.

from the stem *το-*. It refers to *εὐκλ. γλώσσῳ*. —198. *πυθμὴν τεθαλώς* in a different sense, in Aisch. *Supp.* 104. —200. Cf. vi. 66.

**III.** To Lachon of Keos, son of Aristomenes, victor in the boys' foot-race at Olympia. Probably before this victory Lachon was successful also at Nemea. This brief epinikion was sung after his return home from Olympia. A longer ode in honour of the same victory (nos. 7 and 8 in Ken.) was sung either at Olympia or in Keos.

Metre: logaoedic. The strophes contain six periods. There is no epode, as there is none in Pind. *Ol.* 14, *Pyth.* 6, *Nem.* 2. Possibly the last three verses form a single period. Blass transfers to the last verse the ultimate syllable of *vv.* 7, 15.

1 *Λάχων . . . λάχε*: for the word-play (*ἰδνῶμα ὄνυς, ὀνομα ἐπ' ὀνυ*) cf. *Gen.* 27. 36 "Is he not rightly named *Jacob* for he hath supplanted me these two times," Shakesp. *Rich.* II. (ii. 1. 73) "O, how that name befits my composition! Old Gaunt indeed, and gaunt in being old," (cf. 2 *Henry IV.* iii. 2. 349). Arist. *Rhet.* 2. 23. 29 treats the argument from significant names as a kind of enthymeme. Pind. sometimes plays on proper names (*Ol.* 6. 30, *Pyth.* 3. 28, 4. 27), Sim. in 168, Plato in *Symp.* 185 c. Euripides was called *τραγικός ἐτυμολόγος*. Examples of such *ὀνόματα ἐπ' ὀνυμα* are Arete, Aias, Aphrodite, Apollo, Helen, Krios (Sim. 13), Meleager, Odysseus, Parthenopaïos, Pentheus, Polyneikes, Sidero. Lachon, like Laches, is a clip-name of Lachemoiros. 4 *ῥσσα*: exclamatory; cf. ix. 120. The contrast is furnished by l. 10.—5. *ἀμπελοτρόφον*: the grape is a legend on the coins of Keos.

9. *βρύοντες*: a favourite verb with the poet; not used by Pind. For the constr. cf. Eubulos 56 *κισσῷ κάρα (μῆδ. κατα) βρύουσαν*, Bacch. 13. 36 *στεφάνοισιν χαίταν ἐρεφθεῖς*. See on Sim. v. —10. *ἀναξιμόλπον*: a new word; cf. *ἀναξιφόρμιγγες θανοῖ* Pind. *Ol.* 2. 1. As Kenyon remarks, *ἀναξιβρόντας* ix. 66 favours the derivation of *ἀναξι* from *ἀνάσσω*; so too *ἀναξίαλος* *Ποσειδᾶν* 20. 8, and *ἀγλαῖας ἀνάσσω* Pind. *Frag.* 148; but *ἀναξι-* may come from *ἀνάγω* ('Urania who awakes the song'), as has been shown by Bury *Isthmian Odes* p. ix. Cf. the note on Lasos. —12. *Ἀριστομένειον*: the use of the adj. ending *-ιος* to denote primarily connection and especially paternal descent was retained in Aiolic, Thessalian, and Boiotian, while Ionic and Doric used the patronymic gen. In lyric and tragic poetry the adoption of the patronymic *-ιος* is due to imitation of Hom. e.g. *Τελαμώνιον υἱόν* N 67; cf. *Κρόνιε παῖ* *Ῥέας* Pind. *Ol.* 2. 12, *Ἰνάχελον σπέρμα* Aisch. *Prom.* 705 (*-εἰος*).



instead of -ιος, transferred from -εσ- stems); Tennyson "a Niobeian daughter." -14. **προδόμοις**: Pind. *Pyth.* 2. 18 σὲ δ', ὦ Δεινομένειε παῖ, πρὸ δόμων παρθένος ἀπυει, *Nem.* 1. 19, *Isthm.* 8. 2. 15. **στάδιον**: Lachon's name does not appear in Eusebios' list of Olympic victors, because he was a boy, and no register of boys' victories was kept. In the register of Keian victors (*Prilik de Cei insular rebus* p. 160 ff.) we read among the Nemean victors: Λάχων Ἀριστομένεος παίδων. **κρατήσας** echoes *κρατεῦσαν* l. 7. -16. Tyrt. 12. 24 ἀστυ εὐκλείσας, *Sim.* 123. 2 πατριδ' ἐπευκλείσας (cf. Kaibel 945. 2). Here the Dor. aor., as Pind. *Pyth.* 9. 91; cf. v. 87, ix. 129.

**IV.** In honour of Automedes of Phleius, who seems to have won three out of the five divisions of the pentathlon at the Nemean games. The poem may possibly have been composed in the Peloponnese during the poet's exile. To a Phleiasian the ancient traditions of the neighbouring Nemea were of especial interest; hence the first triad deals with Herakles' connection with the place, and the establishment there by the Seven against Thebes of the funeral games in honour of Archemoros. At the end of the epode a transition is made to Automedes, the recital of whose skill and the praise of Asopos, his native stream, fill the second triad. Of the four systems only two are preserved. The poem contained two myths, of which that dealing with the history of the seat of the contest is, as in Pindar (but only in *Nem.* 10, *Isthm.* 7), put at the beginning.

New words: *διακρυής* (?) 'clear,' *εὐναής*, *μηλοδαίκτης* 'slaughterer of flocks,' *ξανθοδερκής* 'tawny-eyed,' *πορφυροδίνης*, *φανικασπίς*.

**Metre**: dactylo-epitrite. The strophe consists of nine (five according to Jurenka), the epode of five periods.

1. **χρυσάλακατοι**: of Artemis v. 38 (note); see on Pind. i. 1. **Χάριτες**: the Graces preside over the games and over poetry. To the athlete they impart the qualities that ensure success; to the poet they grant 'persuasive renown'. Cf. Pind. *Ol.* 14 *init.* -2. **πεισίμβροτον** supports the vulgate Aisch. *Choeph.* 362. -3. **θείος**: inspired by the gods, as *θείος δαιδός* 3. 17. **προφάτας**, the poet. See on Pind. viii. 5 and cf. *γλυκὺν κῶμον προφάταν* *Nem.* 9. 50. Bacch. has *φημα*, but *προφάται* 10. 28.

The text supposes that *εἰκοβλεφαριν* has been displaced by *τε ἰοβα*. So in Pind. *Ol.* 4. 30, *Isthm.* 7. 23 *ισπλοκαμος* has been substituted for *ισπλοκος*. Jebb reads *ἔπει* ('utterance') M. *ἔπ'*, Housm. M. *τά*.

-4. **εὐτυχος** - *ἐτοιμος*, *scil.* *ἔστι*, as Aisch. *Suppl.* 974. For the constr. cf. *αἰκο θεός εὐτυχος ἔρπεν* Kallim. 5. 3. -5. **εὐθαλής**: cf. *πανθαλής* 13. 196, *εὐθαλής* Aisch. *Frag.* 300. 5. *εὐθαλής* is more

common (Pind. *Pyth.* 9. 72, Aristoph. *Aves* 1062). —6. **μηλοδαίκτην**: in tragedy we have δαίκτης in compounds (άνδρο-, αιτο-, λουτρο-, πυργο-) 9. In Pausanias' time the cave of the Nemean lion was still shown. See Frazer on 2. 15. 2, Baumeister fig. 722, *J. H. S.* 18. 274.

10. **φοινικάσπιδες**: Alkmaion bore an αἰθὰ δσπίς on the expedition against Thebes (Pind. *Pyth.* 8. 46). The shield of Dionysos was red (Quint. Smyrn 5. 27). φ. is a variation on the usual designation of the Argives as λευκάσπιδες (Aisch. *Sept.* 88, Soph. *Antig.* 106, Eur. *Phoin.* 1099), which is perhaps due to etymological association with ἀργός. ἡμίθεοι: used as in Hes. (*W. D.* 160) from whom Bacch. borrowed much. The ἡμίθεοι are the heroes and kings of the mythical period especially those engaged in the wars at Thebes and Troy (cf. *M.* 23, *Hymn* 32. 19, *Sim.* xii.). The word is often used of the companions of those heroes who had divine blood in their veins. Cf. v. 60 λιπόντες Ἄργος . . . χαλκάσπιδες ἡμίθεοι 11. κριτοί· ἐν Ἀδραστῷ νόμῳ 'according to the foundation of Adrastus' Pind. *Nem.* 10. 28. 12 The Nemea were ἄθλα ἐπ' Ἀρχεμόρῳ; cf. the title of Stesichoros' poem Ἀθλα ἐπὶ Ἥκλειᾳ. In his *Nemea* Aischylos related the foundation of the games in commemoration of the death of Opheltēs, the infant son of Lykurgos and Eurydikē. See *Sim.* xx. and cf. *Apollod.* 3. 6. 4, schol. Pind. *Nem.* p. 424, Paus. 2. 15. 2 (Frazer 2. 12), Hyginus 74. ξανθοδερκής. cf. γλαυκῶπες δράκοντες Pind. *el.* 6. 45. Of this serpent, Stat. *Theb.* 5. 508 says *livida fax oculis*. ξανθος of flame, i. 56, xiii. 4. 13. ἄωτεύοντα: for the usual ἀωπέοντα (cf. on Alkm. x. 8); Stat. *Theb.* 5. 502 *ille graves oculos, lampentiaque ora comanti | meiguit humo, fessusque diu puerilibus actis | labitur in somnos* Hesych. glosses ἄωτεύειν by ἀπαντίζεσθαι, a meaning impossible in itself but due to a confusion with the myth that the child was plucking flowers while its nurse Hypsipyle was showing a spring to the chiefs of the expedition. So Eur. *Frag.* 754 says of Opheltēs: ἕτερον ἐφ' ἑτέρῳ αἰρόμενος | ἀγρεῖ μ' ἀνθέων ἡδομένην ψυχῇ | τὸ νήπιον ἀπληστον ἔχων. ὑπέροπλος of size—the Hesiodic, not the Homeric meaning.

Ken. suggests ἀσαλεύοντα 'in careless sport'; cf. ἀσαλεῖν 'ἀφροντίζειν, σάλα and ἀσάλης in Aisch., ἀσαλεία in Sophron. *Εἰς ἀλατεύοντα* 'wand'ring,' cf. Stat. *Theb.* 4. 792.

—14. σῶμα: as Pind. x. 10. So the destruction of the sparrows in B308 was an omen. Opheltēs was renamed Archemoros ('the beginner of doom').—15. μοῖρα: cf. ii. 121, 143, ix. 24, 89; *αἶσα* xix. Contrast viii. 15. νιν· elsewhere sing., here of the ἡμίθεοι. The plur. once in Pind., *Frag.* 7. 16 πείθει: 'could persuade.' Amphiaros could not persuade Adrastos to retrace his steps



just as Kalchas failed to persuade Agamemnon at Aulis. The negative with the imperfect instead of the aorist denotes baffled effort, frustrated will. Cf. vi. 13.—**17.** εὐάνδρους: Tyrt. 15. 1 Σπάρτας εὐάνδρω. ἀγυιάς· of Argos. Note the similarity in expression in Pind. *Pyth.* 8. 52 ff., where Amphiaraios (Ὀικλείδας) prophecies concerning Adrastos in the second expedition against Thebes *μονος γὰρ ἐκ Δαναῶν στρατοῦ*, . . . ἀφίξεται λαῶ σὺν ἀβλαβεῖ Ἄβαντος εἰρυχόρους ἀγυιάς.—**18.** The asyncliton is more remarkable than that after the exclamation in 15. *πρόνοιαν*: cf. Aisch. *Agam.* 684 *προνοιαῖσι τοῦ πεπρωμένου γλῶσσαν ἐν τύχῃ νέμων*

**19.** Ταλαϊονίδαν: as Pind. *Ol.* 6. 15; a double patronymic for Ταλαίων or Ταλαΐδας. Cf. Ἰαπετιονίδης Hes. *W. D.* 54 and παῖς Ἀγαμεμνονίδας Soph. *El.* 182. **20.** Alliteration with π; cf. 15 16, 39 40, 45. πλαξίππῳ: of Polyneikes, as of the Boiotians Hes. *Shield* 24; of Oineus ii. 97; of Thebe Pind. *Ol.* 6. 85.—**21.** ἀπ' ἀγώνων: with ἐρέψονται κόμαν.—**22.** Νεμέα: with synizesis as 12. 8, Pind. *Nem.* 4. 75. **23.** τρίτα: the Nemean games in honour of Zeus were celebrated on the 18th of Skirophorion in the second and fourth year of every Olympiad. στεφάνῳ: of fresh celery (σέλινον), which had a funeral application. The festival was an ἀγὼν στεφανιτῆς from the time of its renewal in 573. Tradition reports that prior to the Persian wars the prize was a crown of olive, and that afterwards celery was substituted to express the grief of the Greeks at the loss of their countrymen. Since the Nemean contest was an ἐπιτάφιος ἀγὼν in commemoration of Archemoros, celery was probably used from the beginning (Paus. 8. 48. 2).

**27.** πενταθλοῖσιν: dative with the verb as in Aristoph. *Nubes* 605 (Βάκχαις ἐμπρέπων) ἐνέπρεπεν: cf. Aisch. *Agam.* 6 λαμπροὺς δονάστας, ἐμπρεποντας αἰθέρι. See on Sa. iii. **28.** διακρίνει: formed like εἰκρίνης, εὐκρίνης. The ms. διακρίνει (φάη) can scarcely mean 'surpass in splendour.'—**29.** διχομήνιδος: 'month dividing,' 'when the month is halved.' Of the full moon δ. Μῆνα Pind. *Ol.* 3. 19, διχομηνιδέσσιν ἐσπέρας *Isthm.* 8. 47. The festival took place at the time of the full moon (cf. *Nem.* 4. 35). σελάνα: so -ανά in Ἀθάνα; elsewhere Bacch. avoids two Doric á's. **30.** κύκλον: cf. *Ol.* 9. 93 διήρχετο κύκλον ὅσσα βοᾷ.—**32** ff. This passage settles the disputed sequence of these three parts of the pentathlon: throwing the discus, hurling the javelin, and wrestling; cf. Pind. *Nem.* 7. 71, *Sum.* 153. Automedes was probably defeated in the long jump and the foot-race. The relative value of the divisions is unknown, but the victor must have won in three out of the five events (Aristot.

*Panath.* 3. 339, *Plut. Quaest. Symp.* 9. 2. 2). Recent discussion of the pentathlon will be found in *Philol.* 1891, p. 469 ff., *Jahrb.* 1893, p. 783 ff., *Henrich Bayr. Gymn.-Bl.*, 1894, p. 366 ff.—34. Cf. *αἰπὸν αἰθέρα* i. 36.

36. The construction is obscure. Perhaps τοῖος (ἐφάνη) is to be supplied. ἦ is hardly correct (ἐκτελευταίῃς τ' Stahl for ἦ τελευταίας). δῆ (Jebh) is weak, though the comma after χείρος untangles the construction. ἀμάρνυμα: accusative of respect: 'in the flashing movements of the closing wrestling bout' Cf. *Pind. Isthm.* 8. 41 στεροπαῖσι ποδῶν.

38. πρὸς: the preposition is unnecessary (ix. 35), but is to be taken by tmesis with the verb.—39. Mention of the Asopos forms the transition to the myth, which is often introduced by a relative pronoun (τοῦ). The river-god Asopos is said to have settled at Phleius, where he married Metope, the daughter of the Ladon in Elis. By her he had two sons and twelve daughters, i.e. Korkyra, Salamis, Aigina (cf. 13. 44), Peirene, Kleone, Thebe, Sinope. Cf. *Hdt.* 5. 80, *Paus.* 2. 5. 2, 5. 22. 5, and esp. *Diod.* 4. 72, who probably followed the legend current in Phleius. According to the common tradition Thebe was the daughter of the Boiotian Asopos. Cf. *Pind. Isthm.* 8. 17 χρῆ δ' ἐν ἑπταπυλοισι Θήβαις τραφέντα | Αἰγίνα Χαρίτων ἄνωτον προνέμειν, πατὴρ οὐνεκα δοῖμαι γέγοντο θυγατρὲς Ἀσωπιδῶν | ὀπλόταται. Bacch. may have this passage in mind ll. 49 ff.—40. χθόνα: terminal accus. as ἐλθὼν γαῖαν *Eur. Alk.* 8.—41. Νείλων: with the passage cf. *Isthm.* 2. 42; 6. 22 ff. of the Aiakidai: μῦραι δ' ἔργων καλῶν τέτμηνθ' . . . κέλευθαι καὶ πέραν Σελαιοῦ παγᾶν. The Ethiopians led by Memnon are here meant.—42. εὐνάει: usu. εὐνάων or εὐνάεις 44. κοῦραι: the Amazons, led by Penthesilea, who fought at Troy. There may also be a reference to Herakles' encounter with them. διωξίπποι: cf. v. 75.

46. For the voc. after the 2nd person see on *Pind.* xiii. Hiatus before ἀναξ as in *Pind. Pyth.* 4. 89, etc. Pindar may have used the F, but the hiatus in an Ionic poet is purely conventional. So in μεγαστοάνασσα 19. 21.—46. ἐγγόνων (ἐκγόνων? cf. ix. 16): the heroes Telamon, Herakles, Aias, Achilles, whose fame redounds to the glory of Asopos. Aiakos, the grandfather of Achilles, was the grandson of Asopos. Descent from a river god was an honour (Φ 185): Nestor was descended from Enipeus, Asteropaios from Axios. Since Phleius was poor in local legends the poet draws, somewhat after the reconcile Alexandrian fashion, upon the genealogy of its river god. γεύσαντο: 'tasted' the prowess; cf. T 258 γευσόμεθ' ἀλλήλων χαλκῆρεσιν ἐγχεύουσιν. Τροίας:

Troy was taken by Herakles and by Neoptolemos.—47. δὲ: 'along'; cf. the use of ἀνά and κατὰ.

V. For Alexidamos of Metapontum, victor in the boys' wrestling match at Delphi. The ode was probably sung at Metapontum before or in the temple of Artemis, the patron goddess of the city, the divinity to whose favour Alex. therefore owed his success, and whose intercession with Hera freed from their madness the daughters of Proitos. The local cult of Artemis suggested to the poet the selection of this myth, which stands in no known connection with the family of the victor. The individual is absorbed in his native city. This is the only extant ode in honour of a Metapontine, though almost a third of Pindar's odes was composed for Sicilians or inhabitants of Magna Graecia. From l. 24 ff. it appears that Alex. had been deprived of a victory at Olympia by the unjust verdict of the judges. Of the three systems, the first contains an exordium to Victory and personal matters relating to the contest, and at the close of the epode passes to the myth. The second and part of the third triad narrates the story of the daughters of Proitos, with an incidental mention of the quarrel of Proitos and Akrisios and of the foundation of Tiryns. The last epode brings us back to Metapontum, with a possible allusion to the ancestors of the poet. Contrary to the general usage in epinikia the victor is not mentioned again at the close. In contrast to Ode ii., which shows Artemis in her wrathful and malevolent aspect, the link between the parts of this poem is the beneficent activity of the goddess.

For the myth Bacch. is dependent only in part upon Hesiod, since that poet ascribed the madness of the Proitides to their refusal to accept the rites of Dionysos (cf. Apollod. 1. 9. 12, Diodor. 4. 68). It is possible that Bacch. also used an Argolic prose version of the story; at any rate, Akusilaos, an Argive historian (about 480 B.C.), ascribed the frenzy of the Proitides to impiety towards an image of Hera (probably the work of Argos and the first statue of the goddess). According to the usual account, the agent of their cure was Melampus (schol. o 225, Hdt. 9. 34, Apollod. 2. 2. 2, Paus. 2. 18. 4, 8. 18. 7, Ovid *Metam.* 15. 326), who chased the maidens to Sikyon; but Bacch. chose that form of the legend which did honour to Artemis; and the tradition which made Artemis their healer was adopted by Kallim. *Hymn to Artemis* 233 ff. A reconciliation of the two legends appears in Paus. 8. 18. 7, who reports that Melampus cured the Proitides at Lusoi in a temple of Artemis. In his account the temple is already erected, but, according to l. 110, it was

not founded until the cure had been effected. Hesychios s.v. ἀρουχεί says that Melampus built the temple on Mt. Akron in Argolis. The healing of the Proitides is represented on a vase of the fourth century now at Naples (*J. H. S.* 18. 273; cf. Wiener *Vorbild* ser. B, pl. 4. 3. 4 and de Witte *Gaz. Arch.* 1879, p. 121). We have already seen on Ode i. that Bacch. followed a different tradition from his contemporary Herodotos. In this instance the historian (9. 34) speaks merely of the madness of the 'women in Argos' (so also Diodor. 4. 68, Paus. 2. 13. 4). Apollod. 2. 2. 2 makes the madness of these women follow upon that of the daughters of Proitos. The ancients regarded madness as a manifestation of divine wrath (in tragedy, Io, Aias, Herakles, Orestes). This poem is peculiar in the absence of the gnomic element.

New words: ἀδαισιβόας, ἀμετροδίκος 'measureless,' 'immoderate,' ἀριστοπάτρα 'of noblest father,' εἴγυις 'shapely-limbed,' ἱππωκῆς, καλλιρόας, ὀρθοδίκος (-ας Pind.), πάννικος 'crowned with constant victory,' φοινικοκράδεμος 'with crimson scarf.'

Tautometric responses: 26 .96, α. 25 7-21 49, παρ 47-103.

Metre, dactylo-epitrite, with eight (or possibly nine) periods in the strophe, eleven in the epode. The latter may be reduced in number by joining vv. 1 and 2, 3 and 4, 6 and 7, 9 and 10.

1. The restoration of the first three lines is entirely conjectural. In Frag. 71 (48) Nike is called κοῖρα Παλλαντος πολυνύμφε. That Pallas is not meant here is certain from ὀψίγγος, which is appropriate to Zeus alone (*Kronidas* 1. 13, Δ 166). The parentage of Nike from Zeus, which here for the first time appears in literature, is due to her affinity with Athena. Farnell compares N. εὐπατέρεια Menander Frag. 616, Himer. 19. 3. γλυκύδωρε: restored from Stob. *Flor.* 3. 66 (Uranus), who also quotes ἐν πολυχρ. . . ἀρετῆς with κρίνειν and Attic forms throughout. Victory, like the Muse (i. 3), is the giver of renown.—4. πολυχρῖσφ: usu. of cities famed for their wealth (Troy, Mykenai, Sardis, Babylon).—5 Cf. Hes. *Theogon.* 358.—6. κρίνας: cf. Pind. *Isthm.* 5. 11 κρίνεται δ' ἄλκᾳ διὰ δαίμονας ἀνδρῶν τέλος πρᾶξιον; ἐφ' ἐκάστῳ | ἔργματι κεῖτο τ. *Isthm.* 1. 27.—7. Ἰλλάθι: an Aiolic perfect as ἔλλαρε (conj.) Kallim. Frag. 121 Ἰλάρε Apoll. Rhod. 4. 984. In the perfect ἰ is to be expected (σεσλᾶ-; the λλ as in χέλλαι from χεσλ-), but the ἄ, which is possible also in ἔλλαθι Sim. 49, is either due to levelling of quantity (ἴλησι: ablaut Ion.-Attic ἴλαος, whence by contamination ἴλαος A 583), or is simply an imitation of the epic η in ἴληθι γ 380 (<\*σισλημι, cf. *concolari*). For ἴληθι we expect ἴλαθι, which occurs in Theokr. 15. 143. The grammarians report as Aiolic both ἔλλαθι and ἴλλαος. The words in question are applied



only to divinities.—9. Στυγός: cf. Hes. *Theogon.* 383. Ken. has Δός, which identifies Nike with Athena (Soph. *Phil.* 134, Eur. *Ion* 456). ὀρθοδίκου: with reference to δίκας . . . ὀρθός, L 26.—11. καρέχονσι: cf. 13. 130 ἔξειν πόλιν.—12. εὐφροσύναι: pl. of the various forms of festivity following on the victory, cf. Solon 4. 10, Aisch *Prom.* 539. Pind. has the sing. *Pyth.* 11. 45; cf. εὐλαπναῖσιν εὐφρόνως *Pyth.* 10. 40. θεότιμον ἄστυ: θεοτίματον πόλιν 9. 98.—14. Cf. Pind. *Pyth.* 10. 57 ff. Ἰππολέαν . . . σὺν Ἀοδαῖς | ἑκατὶ στεφάνων θαητὸν ἐν Ἀλιξί θησέμεν, *Pyth.* 4. 241 Ἀελίου θαυμαστὸς υἱός.

15. νῦν: in this ode the victor is never addressed in the second person.—16. βαθ. Λατοῦς as Pind. vii.—20. ἔπεισον: cf. Pind. *Pyth.* 9. 123 πολλὰ μὲν κεινῷ δίκον | φυλλ' ἐπὶ καὶ στεφάνοις—the φιλλαβολία.—21. ἦρα χάριν. So in Pherokides of Syros σὺ δέ μοι χαῖρε καὶ ἦρα ἔσθι. Cf. ἦρα φιλοξενίης Kallim. *Frag.* 41. The prepositional use is derived from τιμῷ ἦρα φέροντες *Ξ* 132. Aristarchos took ἦρα to be the accus. plur. of an adj. \*ἦρος, but Herodian regarded it as accus. sing. of \*ἦρ. The word is usually derived from  $\sqrt{\alpha\rho}$  in ἄρμενος etc., but it is possibly cognate with Old Bulgar. *vŭrem* 'gift,' 'protection.' This suits the *F* in σ 56.—23. γὰρ points to the unfair decision at Olympia. σὺν: temporal; cf. Pind. xv. 1, σὺν δεκάτῃ γενεᾷ *Pyth.* 4. 10. πρὸς with the dative is rare in choral poetry. See on Pind. xxviii. Bacch. does not use πρὸς with gen.=ἐπὶ. πεισόντα: *larynx*. Cf. εἶδε νικῶσαντα . . . Ἀώς ii. 40. After εἶδε of actual perception the pres. part. is usual in Attic prose; πεισόντα εἶδον Hdt. 9. 22; the perf. e.g. in ὄρᾳ ἐκπεπτωκότα Soph. *El.* 749. Cf. the use of αἰσθάνομαι in Thuk.—24. φάσω: the future anticipates the delivery of the ode: so Jurenka, who compares Pind. *Nem.* 9. 43, *Isthm.* 1. 34.—27. Bacch. ascribes to injustice what Pindar usu. ascribes to misfortune or untoward circumstance. Attacks on the impartiality of the Hellanothikai, though rare, are not wanting (Pind. *Nem.* 8; cf. Plut. *Quaest. Plat.* 2, Diod. 1. 95, Paus. 6. 3. 7), and it has been noticed that Eleian contestants gained a suspiciously large number of victories. An unjust verdict might be rectified by an appeal to the Eleian senate. ἀπέτραπεν: we might expect the middle 'turn away from' (so ἀποτρέπομαι τι in trag.), in which case ὀρθός would be hypallage for ὀρθὸν καὶ (so Pind. *Pyth.* 11. 39) δίκαι. Cf. ἀποτροπῇ γυνώμα *Pyth.* 8. 94. 28. Bacch. is fond of this order, in which a substantive divides a preceding adj. from a following substantive: ii. 19, 98, v. 8. παγ-ξένῃ: the Olympian games were open to all who could prove genuine Hellenic descent. Cf. Pind. *Ol.* 3. 18, of the olive tree at Olympia: σκιαρὸν φύτευμα ξυνὸν ἀνθρώποις.





Lynkeus succeeded Danaos as lord of Argos.—41. κατένασσε = ἰδρύσατο; only here with an impersonal object. πολὺλ-  
λυστον; κῆδος π. *Hymn* 4. 28.

43 ff. Cf. Eur. *Bacch.* 23 ff.—45. παραπλήγι: the transi-  
tive use only here. Either = ἀνάγκη τῇ τὰς φρένας παραπλήγας  
ποιούσῃ, or φρένας is the object of ζεύξας. Cf. πάφρονος λίσσας  
I 103 and παράφρονι καὶ παραπλήγι τὴν διάνοιαν Plut. *Pomp.*  
72. φρένας: φρ fails to make position only here; φρ in ii. 8,  
ix. 124.—46. Cf. κρατερὴ ἀνάγκη Z 458. ζεύξας: as ἀνάγκη  
ζειγείῃ Soph. *Phil.* 1025, πότμῳ ζυγέσθ' Pind. *Nem.* 7. 6.—  
47. Cf. schol. o 225 διὰ τὴν ἐκ νεότητος ἀνεπιλογιστίαν ἁμαρ-  
τουσῶν εἰς Ἥραν.—50. Bacch. omits any reference to the  
irreverence done to the ξοανὸν of Hera, which was explained  
by Curtius as symbolical of the contempt for the older divinities  
of the country.—51. πλούτῳ κ.τ.λ. constr. as Hdt. 6. 127  
πλοῦτῳ . . . προφέρων Ἀθηναίων. παρῖδρου: only here of a  
wedded wife. Themis bears the title Διὸς παρῖδρος *Ol.* 8. 22,  
but not because of the tradition followed by Pind. in *Frag.*  
i. 10. Note the labial alliteration in 50-51. 52. εὐρυβία:  
generally of persons (always in Pind.), but cf. φθόρος εὐρυβ.  
16. 31 and πλοῦτος εὐρυσθενής Pind. *Pylh.* 5. 1.—54. παλιντρ.  
νόημα: Artemis turned the fashion of their thought from  
sanity to mad illusions.—56. Cf. Verg. *Ecl.* 6. 48 *Proetides*  
*implerunt falce mugitibus agros.*

59-61. The settlement of Tiryns by Proitos.—61. ἀδει-  
σιβόαι: who know no fright when they confront the βόην  
ἀγαθὴ in battle. Cf. *il.* 155.—62. χαλκάσπιδες ἡμίθεοι. see  
on iv. 10.—63. πολυζήλῳ: 'envied by many' because of his  
kingly station, rather than 'very prosperous.'—65 βληχρῶς:  
cf. Pind. *Frag.* 245 πρόφασις βληχροῦ (βληχρᾶ?) γίνεται κεικεός,  
where the grammarians report βλ. - ἰσχιρός, though in *Frag.*  
xvi. 9 it is 'feeble,' as probably in *Bacch.* 13. 194. The  
expression βληχρῶς ἀπ' ἀρχῆς appears to mean 'from a feeble  
beginning,' i.e. in childhood. Tyrrell suggests βληχρᾶς ἀπ'  
ἀρας 'from the first infant cry.' Apollod. 2. 1. 1 says that  
Akrisios and Proitos κατὰ γαστρός ἐτι δντες ἐστασιαζόν προς  
ἀλλήλους. The enmity of their ancestors descended to the  
children as in the case of Tyndareus and Hippokoon. ἀνέ-  
παλτο: cf. δρωρε νεῖκος *Ω* 107.—68. ἥραιον: see on *Sun.*  
xiii. 3. ἀμετροδίκοις: framed on the model of ἀμετροπέης B  
212 (cf. ἀποιρόδικος). The last part of the comp. is almost  
quiescent. Lit. 'exceeding the measure of right' (cf. μέτρια  
καὶ δίκαια Aristoph. *Nubes* 1137). μάχαις: on the way from  
Argos to Epidauria Paus. (2. 25. 7) saw a monument of the  
battle for the kingdom. Apollod. 2. 2. 1 narrates that  
Akrisios expelled Proitos from Argos and that the latter fled

to Lykia, where he raised an army and on his return occupied Tiryns. The Argive territory was then divided, Akrisios receiving Argos, while Proitos kept Tiryns. Paus. (2. 16. 2), who does not here mention the rivalry of the brothers for the possession of the kingdom, reports that Proitos received τὸ Ἡραίων καὶ Μιδείαν καὶ Τίρυνθ' αὖ καὶ ὅσα πρὸς θαλάσσην τῆς Ἀργείας, and αὖτις σημειά τε τῆς ἐν Τ. οἰκῆσεως Προίτου καὶ ἐς τόδε λείπεται, i.e. the τείχος l. 77. On the other hand Ovid *Metam.* 5. 236 says that Akrisios was forced to flee from Argos and then attacked his brother. The picturesque addition in 69 ff. is probably the poet's own embellishment.—70. λαχόντας: causal.

71. ὀπλότιρον: partitive apposition with παῖδας.—72. πρὶν: Bacch. uses only the infinitive with this particle, and does not employ ἕως, ἔστε, or ὅθρα (temporal).—75. διωξέσσω: of Ares iv. 44, of Kyrene Pind. *Pyth.* 9. 4.—77. κάμον: the final syllable is anceps because the cola of 77 and 78 make one verse.—78. πόλις: the poet follows the tradition that refers the construction of the city to Tiryns, the son of Argos. From Paus. 2. 25. 8 we infer that the city was already built when the Kyklopes came from Lykia to Proitos and fortified it with massive walls. Apollod. 2. 2. 1 has ταυτην (Tiryns) αὐτῷ (Proitos) Κικλώπων τεχισάντων. Neither θεοδμάτους in l. 58 nor κτίζειν in l. 72 proves that the Kyklopes built the city, as well as the fortifying walls, at the command of Zeus. κτίζειν ('settle anew') need not be used of the original foundation, and in θεοδμ. the first element is often faint in lyric poetry. Tiryns is called Κικλωπία πόλις Eur. *H. F.* 15; cf. Pind. xxv. 6.—80. ἱππόβοτον: of Argos B 287.—82. ἐνθεν: the relative resumes the story interrupted in l. 59.—84. θύγατρες: three in number according to the schol. on Kallim. 3. 236: Lysippe, Iphinoe (Hipponee in Servius), Iphianassa (Kyrianassa in Serv.). The schol. on ο 225 mentions only two: Lysippe and Iphianassa. Aelian gives the names as Elege and Kelame. The wife of Proitos is called Anteia by Homer; Euripides calls her Stheneboia.

85. τὸν . . . κραδίαν: cf. Sa. i. 4. ξείνα: 'unwonted.'—87. δολαζε (δολάζε'): the aor. as in μερμήριζεν A 180. φάσγανον ἀμφηκες K 256. 92. τελούς: as τ. ἐπτά μηνάς Aristoph. *Lysistr.* 104.—93. ἡλύκταζον: note the Ionic augment. 94. Paus. 8. 18. 7 speaks of a cave on Mt. Aroanios above Nonakris to which the maidens fled. On Mt. *Chelmos* (Aroanios) there are now to be seen two caves, 'quite near each other, on the brow of the mountain, overlooking the profound glen of the Styx': Frazer *Paus.* 4. 257, who says that the situation of

the caves agrees well with the itinerary of Paus. The same scholar also suggests that the deep cavern on the western side of Mt. *Chelmos* could also be the cave in which the Proitides took refuge. Previous to this they wandered throughout Argos.—**98. Λουσόν**: Arkad 75. 16 has Λουσός as adj. and name of the city, Paus. and Steph. Byz. Λουσοί, others Λούσα, of the city. Some have Λουσσ-. Here the spring in the territory of Kleitor is meant which possessed magical properties: Phylarch. *apud* Athen. 2. 43 F: κρήνην ἀφ' ἧς τοὺς πίνοντας οὐκ ἀνέχεσθαι τὴν τοῦ οἴκου ὁδμήν, cf Vitruv. 8. 3. 21 φεύγε δ' ἐμὴν πηγὴν μισάμπελον, ἐνθα Μελαμποις | λυσάμενος λύσσης Προϊτίδας ἀρτεμέας (Ellis) | πάντα καθαρμὸν ἔκοψεν ἀποκρόφον, εἴτ' ἀρ' ἀπ' Ἀργούς | οὔρεα τρηχεῖς ἤλυθον Ἀρκαδῆς, Pliny *H. N.* 31. 2. 13. The city of Luso (now *Soudenā*) was situated between Kleitor and Kynaitha in a lofty plain (Leake *Morea* 2. 110, Curtius *Pelop.* 1. 397, Frazer on Paus. 8. 18. 7). North of *Soudenā* Dodwell discovered the cella of a temple (cf. l. 110), which he thought was that of Artemis Hemeresia. To the west of the modern village Leake found remains of another building (supposed by him to be part of this temple) near the middle fountain of the three that "form the sources of the stream which runs through the gorge of *Karneki* into the valley of Clitor." Into one of these springs Melampus may have thrown the ἀποκαθάρματα which he used in purifying the mad daughters of Proitos. Or, possibly, it is the spring on the western side of Mt. *Chelmos* above *Soudenā*, the waters of which are regarded by the peasants as possessing the power to cure or kill those afflicted with a dangerous illness. One of two temples (l. 110) built by Proitos was at Lusoί. Cf. Kallim. *Hymn to Artemis* 233 ff. ἥ μὲν τοι Προϊτος γε δῶα ἔκαθ' ἔζετο νηοῖς, | ἄλλον μὲν Κορίης, ὅτι οἱ συνελέξατο κοῦρας | οὔρεα πλαζομένας ἀζεινία· τὸν δ' ἐνὶ Λουσῶις Ἡμέρη (cf. ἡμέρα, l. 39), οὐνεκα θυμὸν ἀπ' ἀγρίου εἴλετο παιδῶν. A recollection of the Achaian settlement of Southern Italy is the Λουσίαι (*Lusina*) near Thurioi. Arkadia was the chief home of the cult of Artemis. She was in fact regarded as the ancestor of the Arkadians, by whom she was called Καλλίστη, Ἰάνια, Ἱέρεια, Ἠγεμόνη, etc.—**97 φοινικῶκρადέμνοιο**: as 13. 189. κρ with 'Attic' correction also in 13. 12.

**99. βοῶπιν**: Hera's epithet; only here of Artemis.—**100. ἀντείγων**: always with apocope in Bacch. Bacch. has three other examples (l. 103, ii. 7, vii. 10). More common in Pind.—**102**. Transition to direct discourse without an introductory phrase. The speech of Pr. may begin with 104. Madness of women was cured by the aid of vernal pains to Artemis' brother Apollo (Aristox. *Frag.* 36).—**106. ἀριστοπάτρα** = τὸν ἀρίστον

πατέρα ἔχουσα. Bacch. sometimes substitutes an ornamental epithet for the name of a divinity. —107. *θηροσκόπος*: as *Hymn* 27. 11. *πιθοῦσα*: an unusual second aorist (*Pind. Pyth.* 3. 65, and 3. 28 by conj.). Hom. has the form *πεπιθ-*. In the other version of the legend Melampus effects the cure by *καθαρμοί* (the black 'hellebore of M.'). —109. *μανιᾶν*: pl. as *Anacr.* xviii. *ἀθέων*: because the Proitides had disregarded Hera. —110. *ταί*: the father (l. 40) is implicitly included. Only one of Kallimachos' two temples is here mentioned —that at Lusoi. *Paus.* 2. 7. 8 states that the temple of Peritho in Sikyon, where Artemis and Apollo were worshipped, was built by Proitos as a thanksgiving offering because his daughters there regained their sanity (cf. *Apollod.* 2. 2. 2). In the same temple Melaeager dedicated his spear. Proitos also founded a cult of Artemis at Oinoe (*Eur. Herakl.* 379). —111. *μιν*: elsewhere *νιν*. —112. *ἴσταν*: so *τίθεν*, *ιεν* in *Pind.*

113. *ἐνθεν*: apparently Artemis followed the Achaeans to Metapontum, if we are to believe the statement in the text: but of this migration of her cult we have no evidence. A record of her worship at Metapontum is preserved in *Hygin.* 186 and on a coin *Brit. Mus. Cat. Italy*, No. 263. The ruined temple there may, as *Ken.* suggests, have been dedicated to her. An ivory statue of Endymion, the beloved of Artemis, was dedicated at Olympia by the Metapontines (*Paus.* 6. 19. 11). —114. *ἵπποτρόφον*. Artemis was a lover of horses, *Pind.* vii. *πόλινδ'*: as *εἰς ἄλλαδε κ* 351. Or *ποιαν* (*Housman*)? 115. *ἴσπεο* with *ἐς*: *K* 285 (indic). —117. *δέσποινα λαῶν*. Artemis was a divinity who guarded the interests of civic and social life. *δ. θηρῶν* *Anacr.* i. —119. *Κάσαν*: the Casuentus, now the Basiento. Is this *Suidas'* *Κῆσος*? —120. *ἴσταν ἐμοί*: if this is correct, *ἐμοί* contains an allusion to the Nestorid, and therefore aristocratic, ancestors of the poet, who came from Troy with the Pylians and settled Metapontum (*Strabo* 6. 264). On his return from Troy, Nestor founded the sanctuary of Ἀθηνᾶ Νεδουσία near Παιδέσσα in Keos, the poet's home (*Strabo* 10. 487). In Miletos, Kos, etc. descendants of Nestor established themselves; cf. *Mimn.* 9. 1. It may be accident that Medon, the name of an Attic Neleid, is also the name of the poet's father. Especially among the western colonists was the cult of their heroic founders kept alive by festivals, and descent from these founders regarded as a great honour. *Pind. Pyth.* 5. 74 refers to his ancestors (*Σπαρτας*) ὅθεν γεγενναμένοι | ἔκοντο Θῆρανδε φῶτες Αἰγείδαι, | ἐμοὶ πατέρες. For the active *ἴσταν* cf. *πόλιν ἴσσαι* *Pyth.* 4. 273. In the sense of *ἐκτισαν* or *καθι-*



*ἔρυσαν*, *ἔσσαντα* would be in better accord with usage (cf. *Pyth.* 4. 204). For the retention of -*ᾱ* before *ἔσαν* cf. *Ol.* 6. 82. *θέσαν* (Jebb) would remove the difficulty. Against the reading of the text is the fact that Metapontum was an Achaean colony; see Strabo *l.l.* and *ll.* 114, 126, where, however, Ἀχαιοί may be used in the wider sense. Wilam. and Blass read *προγόνων* (cf. *iv.* 46 *ms.*) *ἔσσαμένων* and supply *ἔστι* with *ἄλσος*, which is harsh. It is still worse to retain *προγονοὶ ἔσσαμένοι* and supply *ναλοῦσι* from 116; *εἰσι* is easier; cf. *Aisch. Eum.* 68. *χρόνῳ* 'at last,' *Pind. Pyth.* 4. 78, *Aisch. Agam.* 126 *χρόνῳ μὲν ἄγρῃ Πριάμου πόλιν ἄδε κελειθός*. 128. *μετ'*: only here with the gen. in Bacch.—125. Cf. *χρόνῳ σέμπαντι* *Pind. Ol.* 6. 56; more poetical than *ἐς πάντα χρόνον*. *ὄν*: of time, *Pind. xv.* 1.

**VI.** In honour of Pytheas, son of Lampon (cf. *Hdt.* 9. 78), whose victory in the pankration at Nemea is also the subject of the fifth *Nemean* ode of Pindar, which is usually referred to a contest that took place shortly before the battle of Salamis (483 or 481); and if this is correct we have in this ode of Bacchylides the earliest of his dateable poems. A later period is also possible, though the arguments in its favour as put forward by Blass (*R. M.* 53. 283) are not convincing. The circumstances that led to the composition of two odes are unknown, but the story of Pindar's avarice told by the scholiast may point to an unusual situation. Bacchylides' poem is unquestionably superior to that of Pindar.

Pytheas was of the noble house of the Psalychidae, several members of which family were distinguished for their athletic prowess. His maternal grandfather Themistios was twice victorious in the Epidaurian games; his maternal uncle Kuthymenes was a famous gymnast; and his younger brother Phylakidas won two Isthmian victories celebrated by Pindar in *Isthm.* 5 (after 480) and 6. Christ calls attention to the fact that the pankration for youths at Olympia is not reported until 200 B.C., and at Delphi in 384 B.C. But such contests for *ἀγένοιοι* (cf. *Pind. Nem.* 5. 6) were held in Keos, and they may have also occurred at the Isthmia and Nemea. The poem consists of 197 verses (231 according to Blass) and is one of the longest in the collection. Their native hero was naturally a favourite subject with Aiginetans, and the poet has happily chosen for the central theme that episode in the career of Aias when he withstands the attempt of Hektor to fire the Grecian fleet. Cf. *O.* 415 ff., *Soph. Aias* 1273 ff. The ode is badly mutilated. The verses preceding the mention of Aias probably dealt with the foundation of the Nemean games by Herakles and with the gene<sup>†</sup> of the house of Aiaikos.

New words: βρωτοφελής 'useful,' 'beneficial,' εὐεγγής, θερσιεπής 'insolent in speech,' ἱμερόγυις, σκιανανθής 'dark-flowered,' 'darkling,' φερεκιδής, 'glorious,' 'victorious.'

Metre: dact.-epitrite, with eight periods in the strophe, six in the epoda.

1. σακισφόρον: so Soph. *Aias* 19; cf. H 219, A 527, *clypēi dominus septempræcis Aiax* Ovid *Metam.* 13. 2. Hesiod has φερесаκής. δστ': see on Alkm. vii. 3. 5 θεσπεσίω: νηυσιν ἐνiete θεσπιδαῖς πῦρ M 411, cf. O 597.—6. Ἑκτορι χαλκοκορυστῇ E 699. Vv. 7 46 give the reason for Aias' position in l. 3. Cf. v. 59 ff. ὁππότε ἦν ἑκα; of a single occasion.

9. ἀρίνατο: the middle only here (to requite Agamemnon's insult).—11. θεότιμον: θ. ἄστυ v. 12.—13. οὐ λείπον: 'would not yet (οὐ—οὐκέτι) leave'; cf. E 787 ff.—14. πτώσσω (or πτάσσω? cf. πτάξ) as πτώσω Δ 371. μάχαν depends on πτ. (T 427, Xen. *Kyrop.* 3. 3. 18) rather than on ἀνταξ. (Z 468). ὀξείαν: ὀξυν *Ἀργα* Δ 352.—15. κλονέων: the absolute use as Φ 533 Ἀχιλλεύς . . . κλονέων, A 526. Cf. E 96 θύοντ' ἀμ πεδῖον, πρὸ ἔθεν κλονέοντα φάλαγγας.

21. The protasis of the simile (Platt cp. Milton *Par. Lost* 2. 286) exactly fills one part of the triad. Cf. ii. antis α'. θύων: ἀνεμος λαίλαπι θύων μ 400.—23. δαίττε: only here of the wind.—24. ἀντάσας: ἀλδς ἀντήσαντες Aisch. *Suppl.* 37. ἀναπεπ.: cf. ἄμα ἡλίω σκιδναμένω Hdt. 8. 23.—25. φασσίμβροτος: φασσίμβροτος ἦως Ω 785, φασσίμβροτος Pind. *Ol.* 7. 39.—26 Cf. Verg. *Aen.* 3. 69 placataque venti dant maria, 5. 763 placidi straverunt aequora venti; Soph. *Aias* 674 δεινῶν τ' ἄμα πνευμάτων ἐκόμισε | στένοντα πόντον would be parallel, if we read οὐρία πνοᾶ, making Boreas subj. of λήξεν. δέ τε: this epic combination occurs in melic poetry only in Bacch. and in Sa. xxxv.—27. Cf. πνοῖῃ . . . λίνα κολπώσαντες Anth. *Pal.* 9. 363. 10.

32. κλισίῃσιν (the epic -ῃσι only here) is probably a blunder for κλισίαισιν.—35. ὕπαλ: epic, not in Pind. Cf. ῥῶσαι ὑπ' ἥερος νλας Ἀχαιῶν P 645. The Trojans behold the dark cloud of war lined with the bright gleam of hope. The figure suggests Pind. *Isthm.* 7. 38 εὐδιαν ἐκ χειμῶνος, Aisch. *Agam.* 900 κάλλιστον ἦμαρ ἐκ χειμῶτος.

43. In Homer Ares does not aid the Trojan attack. Apollo is commanded by Zeus to incite Hektor (O 59, 236), but takes no part in the assault. Sophokles, like Bacch., does not follow the Homeric account in its details. 45. The combination of Λοξίας with Ἀπ' ἄλλων is unusual (Aisch. *Choroph.* 558).—46. ἔξον: epic (E 773)—49. ἐρεῦθε: cf. αἵματι γαίαν ἐρεῦθων A 394, where the verb is transitive as usual. For the



intrans. use of trans. verbs, e.g. δηλώω, δείκνυμι, τείνω, cf. Kuhner-Gerth *Gr. Gram.* § 373. Wilam conj. ἐρευνσε (Hippokr.) from ῥέω, Richards ἐναρ. φωτ. δ' ἐρευνθεθ'. Hesych. glosses ἐρευνθων by ἐρυθριῶν.—52. Ken. cites Plut. *Phok.* 1: τὴν δὲ Φωκίωνος ἀρετὴν . . . αἱ τιχαὶ τῆς Ἑλλάδος ἀμαυρὰν καὶ ἀλαμπῇ πρὸς δοῦσαν ἐποίησαν, which looks like a reminiscence of this passage.—53. Ἀρετὰ: Sim. xxiii. precedes his nephew in personifying Areta. Pind. has λάμπει δὲ σαφὴς ἀρετὰ (*Isthm.* 1. 22) of athletic excellence.—54. ἀμαυροῦται: cf. Sim. i. 5.

57 Cf. καθ' Ἑλλάδα γῆν στρωφόμενοι Theogn. 247.—58. πολυπλάγκταν (τον pap. sec. hand.): Bacch. often uses the fem. of comp. adj. (ἀεικέλιος, ἀκάματος, ἀπρακτος, κυανόπρωρος, ἐπιχώριος).—59. καὶ μᾶν: 'nay more,' introduces a new thought. So in tragedy καὶ μὲν marks the approach of a new actor. Cf. Pind. *Pyth.* 4. 289. φερεκυδία: 'honour giving'; only here as an adj. Φερεκυδῆς is the name of the logographer and of the philosopher.—60. Aigina, daughter of Asopos, was the mother of Aiakos, for whom Zeus created men out of ants. Cf. Pind. *Nem.* 7. 50. The island is honoured by Areta because it was devoted to justice (εὐνομαν πόλιν *Isthm.* 5. 22) and hospitality (*Nem.* 4. 12). Cf. Pind. *Frag.* 1 κλεινὸς Αἰακοῦ λόγος, κλεινὰ δὲ καὶ ναυσικλυτὸς | Αἶγινα . . . οὐ θέμιν οὐδὲ δίκαν ξεινων ἱπερβαίνοντες: οἱ δ' ἀρετὰν | δελφίνας. *Εὐκλεία*: Eukleia here in conjunction with Eunomia as at Athens, where they had a shrine and a priest (*C. I. A.* 3. 277, *Ἐφ. ἀρχ.* 1884 p. 165, l. 53). The passage is a picture of the ideal Dorian state.—63. Εὐνομία is the saviour of the state, Pind. *Ol.* 9. 16. Her sister is Peace (cf. l. 66), Mel. *Adesp.* xiii. 9. *Εὐν. σαοφρ.* is grammatically joint subject of κνθ. with Ἀρετὰ, but in effect—Εὐνομία σαοφροῦν. Jebb reads the dat. and takes σ. adverbially. γε for τε would be weak.—64. θαλάσας: cf. xiii. 5.

68. μέλειαν: the technical term for the activity of the trainer (ἀλειπτής).—69 Cf. Pind. *Nem.* 5. 48 ἰσθί, γλοκείαν τοι Μενάνδρου σὺν τύχῃ μύχθων ἀμοιβάν | ἐπαίρειο. χρὴ δ' ἀπ' Ἀθανᾶν τέκτον' ἀεθληταῖσιν ἔμμεν. Another famous Athenian trainer was Melesias, whose pupils won at least 30 victories (*Ol.* 8. 66). Mention of the trainer is regular in all contests for boys and youths (ἀγένοιοι), except in the running matches. That the Aiginetan athlete did not have recourse to home talent may have increased the envy (l. 77) with which the successful Athenian was regarded.—70. θαμά δῆ: as Pind. *Nem.* 1. 17. θαμά suits the sense better than ἀμα. On the word see Ingram *Hermathena* 2. 217 ff.—72. The μίτρα was a woollen band to which the leaves of the wreath were attached. It is also used for the crown itself (Pind. *Ol.* 9. 84). Its use

has been thought to antedate that of the crown and to have a religious importance. 75. Cf. *Isthm.* 4. 29 Πανελλάνεσσι ἐριζόμενοι. The four national agonistic festivals are meant.

76. θερσιπής: cf. θαρύνω ('encouraged') ἐπέεσσι ν 323: here of envy that is insolent of speech. Such an envious person was θερσί-της, a word that shows the Aeolic form θερσ-ος. The ms. has (τιν') ἀθερσιπής, which Jurenka regards as 'chill of speech,' comparing Ovid *Metam.* 2. 763 and θερσίχθων· θερμαίνων, γῆν καίων in Hesych.—77. Contrast πρὸς γὰρ τὸ λαμπρὸν ὁ φθόνος βιάζεται Trag. Adesp. 547. 12.—78. Cf. Pind. *Pyth.* 9. 95 ff. (where also σου δ.καρ). σοφόν: of gymnastic skill; in melic poetry usu. of the poet or musician.—79. μῶμος: cf. *Anth. Plan.* 84 παντὶ δ' ἐπ' ἔργῳ | μῶμος (perhaps by Sim.), Theogn. 1183 οἰδένα, Κίρην', αὐγαί φασσιμβρότου ἡλίου· ἀνδρ' ἐφορῶσ', ᾧ μὴ μῶμος ἐπικρέμαται, Pind. *Ol.* 8. 74 μ. ἐξ ἄλλων κρέμαται φθονεόντων of the envy of the victor.—81. ἀλαθείᾱ: apparently a Doricized form of Ionic ἀληθείη. Pind. has ἀλαθεια. Cf. Pind. *Ol.* 10. 53 δ' τ' ἐξελέγχων μόνος ἀλάθειαν ἐτήτυμον | χρόνος, Bacch. xvi.—82. νικᾶν: Pind. would probably have said φιλεῖ νικᾶν πανδ. χρόνος: so Sim. i. 5, C. I. G. 2976.—83. καλῶς: with Ionic and epic scansion (sometimes in Attic). Melic poetry elsewhere has καλός; Smyth *Ionic* § 164. καλός is from καλός. —84. Cf. ο 372 ἔργον ἀξιοῦσιν μάκαρες θεοὶ (cited by Ken.), ξ 65 θεὸς δ' ἐπὶ ἔργον ἀέξῃ ὥς καὶ ἐμοὶ τοῦδε ἔργον ἀέξεται, ᾧ ἐπιμύνω.—The last (corrupt) triad returns to the subject of Pytheas whose fame is ensured if Kleio has given to the poet the gift of song.

**VII.** To Kleoptolemos of Thessaly, victor at the Petraian games with the chariot. The Thessalians were famous for their equestrian skill (see on Pind. ix.). This is the only ode of Bacch. commemorative of a victory won at a local contest. It is also peculiar from the fact that the gnomic element occupies the first place. Only the exordium is preserved.

Metre: dactylo-epitrite; the strophe of three, the epode of five periods.

1. παρὰ δαίμονος: Cf. Pind. *Nem.* 4. 61 τὸ μόρσιμον Διόθεν πεπρωμένον.—2. ἀριστον: Bacch. 4. 18 τί φέρτερον ἢ θεοῖσιν φίλον ἔοντα παντοδαπῶν λαγχάνειν ἀπο μοῖραν ἀέθλων; Pind. *Pyth.* 1. 99 τὸ δὲ παθεῖν εὖ πρῶτον ἀέθλων. 3. The thought recalls Pind. *Frag.* 225 ὁπότεν θεὸς ἀνδρὶ χάρμα πέμψῃ, | πάρος μέλαιναν κραδίαν ἐστυφείλιν. The prosperity of the victor (or of his family) seems to have been obscured by a reverse of fortune which he had overcome to his greater renown; *in quem manca tuit semper fortuna* (Aur. Sol. 2. 7. 88). Perhaps

the *συμφορά* was misfortune at one of the games (cf. *Pyth.* 8. 87). I have followed Jebb in inserting τ' for metrical reasons, though the colon in the papyrus after *μολοῦσα* is against the conjecture. In 5 *Jur.* reads *λαμπρὸν δὲ δὴ ὑψ. τ' ἔρδει*.—6. 164: not in Pind. or tragedy except *Soph. Ant.* 969; ἡδὲ *Sim.* xxi. *τεύχει*: Pind. *Nem.* 4. 84 *ισοδαιμονα τ. φῶτα*.—7. Cf. 10. 35 ff. *ματύνει δ' ἄλλος ἄλλοιαν κέλειθον, ἄντινα στείχων ἀριγνώτοιο δόξας τεύχεται. μυριαὶ δ' ἀνδρῶν ἐπιστάμαι πέλονται.*

10. 85: *οὐκ ἀρετὰ τοῦτον*; cf. ω 286 *ἡ γὰρ θέμις, ὅς τις ὑπάρξῃ τὸ παρ' χειρὸς*: 'his immediate duty' Cf. *γνόντα τὸ παρ' ποδός*: 'the immediate future' Pind. *Pyth.* 3. 60, *φροντίδα τὰν παρ' ποδός* *Pyth.* 10. 62, *τὸ πρὸ ποδός* *Isthm.* 8. 13. *κυβερνᾷ*: cf. vi. 60 (with *σύν*), ix. 22. If we read *κυβερνᾶται* (without *σύν*; so Pind. *Frag.* 213 *δίκῃ*), *τὸ π. χειρὸς* is accus. of respect.—12 Music and song must observe the law of *κόσμος*. Everything has its fitting time and place (*κάλλιστος καιρὸς*). On the present occasion it is meet for the poet to sing the victory of Kleopt.—13. *φάρμινγος*: the poet either ignores the Spartan custom (see on *Alkm.* xii.) or thinks the flute is the only proper instrument.—14. *λιγυκλαγγίς*: only here. See on *Terp.* vi.

16. *χαλκόντυπος*: as in the worship of Demeter with cymbals (*χαλκοκροτον Δαμ.* Pind. *Isthm.* 7. 3) or in the pyrrich dances.—17. Cf. *Hes. W. D.* 694 *καιρὸς δ' ἐπὶ πᾶσιν ἀριστος*, *Theogn.* 401 *καιρὸς δ' ἐπὶ πᾶσιν ἀριστος ἐργασιν ἀνθρώπων*, Pind. *Ol.* 13. 47 *ἔπεται δ' ἐν ἐκάστῳ μέτρον νοῆσαι δὲ καιρὸς ἀριστος*, *Sodamos*, in schol. *Eur. Hērkl.* 264, *καιρῷ πάντα πρόσσεστι καλά*.—18. *εὖ ἱρδόντα*: of agonistic success; cf. i. 94. *θεός*: cf. Pind. *Ol.* 11 10. 20. *Πετραίου*: this epithet occurs also in Pind. *Pyth.* 4. 138, where the scholiasts offer three explanations, of which only one deserves recognition. According to this, Poseidon formed the valley of Tempe by cleaving asunder the rocks and thus giving an outlet to the Peneios.—22. Since *Πυρρ.* *νιόν* cannot well refer to Kleopt. after the mention of the victor in l. 19, *Pyrrichos'* son is probably the successful charioteer.

**VIII.** 'The Sons of Antenor or the Demand for Helen's Surrender. The double title shows that the *Ἀντηνορίδαι* and *Ἑλένης ἀπαίτησις* of Sophokles are in fact one drama. In the extant portion of Bacchylides' poem so little reference is made to the Antenoridai that it is difficult to justify the first title, which has crept in, according to Blass, from the Sophoklean drama, where the sons of Antenor formed the chorus. This dithyramb only touches upon the introduction before the assembly, by the Antenoridai, of the embassy that came

to Troy before the outbreak of the war to demand the return of Helen (Γ 205 ff. A 139), of which the chief members were Menelaos and Odysseus. All we have is the beginning of the scene in the agora at Troy and the exordium of the speech of Menelaos packed full of τόποι κοινοί. We should expect to have a specimen of the famous oratory of Odysseus, the reply of Paris, the tumult in the assembly, and the rescue of the ambassadors by Antenor and his sons (schol. on Γ 206, Ovid *Metam.* 13. 200 ff.). Did the ode contain this stirring scene, or did it stop abruptly with the injured husband's attack on Hybris? How far did the dithyramb permit the curtailment of the myth, which in ix. is recounted with a fullness that is almost epic? Crusius would answer the question, which is practically insoluble with the present evidence, by a reference to the abruptness of Hor. *Carm.* 1. 8, *Epod.* 1. 17, in which he finds another instance of the Roman poet's dependence on Greek models. The parallel is imperfect, because the Greek dithyrambs were composed for public presentation.

In the verses lost at the beginning mention was made of the fact that Antenor and Theano, who was a priestess of Athena (Ζ 298), had fifty children (schol. Ω 496), whereas another legend reported the number as nineteen. In consequence of the Hellenic sympathies of Antenor his family was spared in the sack of Troy and settled at Kyrene. It is improbable that the ode was composed for one of their descendants. The sources of the poem are the *Iliad* and the *Kypria*. Lines 14-20 are quoted, with variations, by Clement of Alexandria *Strom.* 5. 731.

New words: *δεξιστρατος, θελξιεπής* 'of persuasive eloquence.'—Metre: dactylo-epitrite. The strophe contains seven, the epode six, periods. Possibly vv. 1 and 2, 3 and 4 in the strophe are to be joined.

1. *πατήρ*: Antenor *εἰσβουλος*: Ant. is *πεπνυμένος* Γ 148.—3. *παίδεσσι*: cf. *παίδεσιν Ἑλλάνων* Pind. *Isthm.* 4. 36, *Λυδῶν παῖδας* Hdt. 1. 27, *κοῦροι Ἀχαιῶν* Hom. *μῦθον*: the proposition of the embassy to plead the justice of their cause (*λόγοι δίκαιοι* L. 11) in the convocation of the Trojans.

7. *δεξιστρατον ἀγοράν*: 'the assembly-place where the folk congregates.' L. and S. cite only three compounds in *δεξι-* from *δέχομαι*. *εἰς*: only here and in *εἰσάγεται* ii. 110. Bacch. has *εἰς* 8 times before vowels, 13 times before consonants.—

8. *αὐδάας λόγος*: 'voiceful, momentous report.' So *αὐδῶμαι* = 'loudly proclaim.' Cf. *κόσμον αὐδάεντα λόγων* Pind. xxvi., *φωναέντα λόγων* Bacch. Frag. 61 (35), *αὐδάται φάτις* Aisch. *Eum.* 380. Eur. *Medea* 174 *μύθων αὐδαθέντων ὁμῶν* is different.—9. Cf. v. 100.—10. Cf. Γ 112 *ἐλπομένοι παύσεσθαι*



διζήρου πολέμοιο.—11. Cf. Pind. *Pyth.* 4. 70 τις γὰρ ἀρχὰ δεξάτο ναυτίας; In *Pyth.* 4. 29 we have ἐπέων ἀρχετο, but the active in ἀρχε ἔμνον *Nem.* 3. 10. The Greeks were not offended by the pleonasm in πρῶτος ἀρχεῖν. 12 Πλεισθενίδας: see on *Hes.* xi. θελξιμελῆς: cf. θελξιμελὴς *Kaibel* 1053. Of Menelaos as an orator Homer says (*Γ* 213) ἐπιτροχάδην ἀγορευεν, | παῦρα μὲν, ἀλλὰ μάλα λεγέως, ἐπεὶ οὐ πολέμιθος, | οἱ δ' ἀφαιμαρτοεπῆς. In Bacch. he has become πολέμιθος. Homer represents Odysseus as the chief orator on this occasion.—13. κοινῶσας: scil. γάρην, a bold construction. Or an unusual use of the active, with which we may compare ix. 70 (vi. 49), Aristotle *Areta* l. 13. νυκτὶ κοινάσαντες ὁδὸν Pind. *I'yth* 4. 115 is not grammatically parallel, nor is Pindar's use of the active of εἰρίσκω, δρέπω, πράσσω, ἀναδέω. Housman conj. ἐπέπλοισ ἐ (i.e. γάρην; cf. Pind. *Ol.* 9. 14).

15. Ζεὺς ὑψιμέδων: as *Hes. Theogon.* 529.—16. Cf. a 32 οἷον δὴ νῦ θεοὺς βροτοὶ αἰτιόωνται, | ἐξ ἡμέων γὰρ φασι κακ' ἔρμεναι· οἱ δὲ καὶ αἰτοὶ | σφῆρσιν ἀτασθαλίῃσιν ὑπέμμορον ἄλγε' ἔχουσιν. Contrast *Γ* 164 θεοὶ νῦ μοι αἰτιοὶ εἰσιν. The point of view is different in Bacch. *Frag.* 50 (21) πάντεσσι θνατοῖσι δαίμων ἐπέταξε πόρους ἄλλοισιν ἄλλους. Cf. *Plutarch* 1049 F, who quotes *Eur. Frag.* 447 εἰ θεοὶ τι δρώσιν αἰσχρόν, οὐκ εἰσιν θεοὶ and 434 τὸ ῥᾶστον εἶπας, αἰτιάσασθαι θεοὺς.—17. Cf. *Arist. Eth.* 1. 9 of εὐδαιμονία: εἴη δ' ἂν καὶ πολυκοινων. ἐν μέσῳ κεῖται: in Hom. ἐν μέσσοισι κ. is used of actual position. Cf. *Mel. Adesp.* i.—18. ἰθείαν: cf. *Ψ* 580; opposed to σκολιαὶ δίκαι. Dike is justice considered from the point of view of social institutions. Themis is absolute right, the eternal, divine law. Each may be the παρέδρος of Zeus. δίκη is given effect by means of νόμοι. Cf. Pind. *Ol.* 13. 6 ἐν τῇ γὰρ Εὐνομία ναίει, κασιγνήτα τε, . . . | Δίκαι καὶ ὁμότροποι Εἰρήνη . . . | παῖδες εἰβόλου Θέμιτος, *Hes. Theogon.* 902, *Mel. Adesp.* xiii. 9.—19. Θέμιτος: this gen. is preserved as an archaism in *Plato Rep.* 380 A.—20. δυστήνων παῖδες *Z* 127. σύννοικον: as *Ariphron* 2, cf. *Soph. Antig.* 451.

21. ἄ . . . ὕβρις: epic separation of the (demonstrative) article from its noun; Pind. *Ol.* 12. 5.—21. αἰόλω ψεῖδει *Nem.* 8. 25. αἰόλος varies with ποικίλος in this sense.—22. ἀδαμβής = ἀδεής, *Ibyk.* i. 8.—23. δ': apodotic (*Lat. at*) μ 54, Pind. *Ol.* 7. 5.—27. The Giants are ἰβριστὰι φῶτες *Kaibel* 831, 8. Γῆς παῖδας: etymological play as γηγενέων ἀνδρῶν . . . γιγάντων *Batrach.* 7, γηγενῆς στρατὸς γιγάντων *Soph. Trach.* 1058.

IX. 'The Youths or Theseus': possibly a paian in honour of Apollo. The legend of Theseus' descent

quest of a token of his divine origin which forms the subject of this splendid lyric, appears in various works of art, some of which are contemporaneous with the poet.

1. A mural painting by Mikon in the Thesaeion at Athens (Paus. 1. 17. 3), the date of which is generally believed to be 468-460 B.C., though it is placed earlier by some scholars. Robert dates the fresco 4.4/3. Apparently Mikon and Bacchylides drew from a common source which is unknown to us.

2. The kylix of Euphronios found at Caere and now in the Louvre (Baumeister fig. 1877, *J. H. S.* 18. pl. xiv), dates about 470 B.C., and shows the meeting of Theseus and Amphitrite (ll. 109 ff.), at which Athena (l. 7) is present. The ring (l. 60) does not appear, but there are dolphins (l. 97) and a Triton. Some archaeologists find traces of the crown (l. 114).

3. The François amphora at Florence (*Wiener Vorlesungsblätter* 1888, pl. iii, *J. H. S.* 18. 280) by Kytias and Ergotimos. By the side of a ship, on which men and youths are depicted in attitudes of astonishment, a man is represented swimming. Kenyon thinks that this figure is Theseus (l. 116), but with greater probability Robert (and Lieberman *Arch.-epigr. Mitth. aus Osterr.* 13. 7a) hold that he is a sailor making for the shore, on which we see a band of seven youths and seven maidens led by Theseus with the kithara. According to this view the scene is laid at Delos and takes place close to the shore.

4. A red figured krater of the fifth century in the Museo Civico at Bologna (*Mus. ital.* 3. pl. 1., *J. H. S.* 18. 277) represents Amphitrite presenting a wreath to Theseus, who is borne in the arms of Triton, Poseidon's son. Poseidon himself reclines on a *καλυσ* and remains a passive spectator. The stern of the ship appears on the left. Though ring and dolphin are absent, this vase is the nearest approach to the scene as represented by Bacchylides. Robert thinks it is dependent on Mikon's painting.

5. The Tricase amphora found at Ruvo (*J. H. S.* 18. 279) represents Theseus shaking hands with Poseidon, who is the chief figure in the scene. Behind Poseidon stands Amphitrite with the wreath. This is the only vase that shows the ring, but even here it seems to be enclosed in a box. There are no dolphins.

6. A red-figured krater of the early part of the fifth century, found at Girgenti and now in the National Library at Paris (*J. H. S.* 18. 278, Roscher 1. 1879). The scene is that depicted in No. 5. The dolphins and ring are absent. On the variations and the interrelation of these monuments see Schreiber *Abh. d. sächs. Gesell.* 17. 132 and Robert *Hermes* 83, 132.

Euripides' *Theseus*, the scene of which was laid in Crete, followed Bacchylides in depicting the strife between Theseus and Minos. The brief account of Pausanias (1. 17. 3) seems to depend directly or indirectly on Bacchylides. Hyginus (*Astr.* 2. 5) gives the story as told by the poet with additions that point to the use of other sources by the mythographer. Thus he says that the scene took place after the arrival in Crete, that Theseus received the ring from the Nereids and the crown from Thetis, 'though others say that he received it from the spouse of Neptune,' and that the crown was given to Ariadne by Theseus and set among the stars by Dionysos.



Vv 129-132 indicate that the poem is a paian, but Servius' designation (on Verg. *Aen.* 6. 21) of it as a dithyramb, which represents the generic title of the Alexandrian age, is possibly the usage even of the fifth century. It was sung at Delos where Theseus on his return had founded a shrine and instituted a sacred dance (the γέρανος) in honour of Apollo, to whom he had made a vow on the journey to Crete. The festival at Delos is thus an imitation of the celebration of the rites established there by Theseus; just as the annual offering at Phaleron recalled the sacrifice made there upon the hero's happy return to Attica. Crusius recalls the fact that Delos was the island of divers and suggests that at the festival of Theseus there were diving matches which commemorated the exploit of the Athenian hero. In the cult-song the myth was the essential feature, and the only passage which connects the poem directly with the worship of the god is appropriately placed at the end. The character of the festival rendered unnecessary any explicit reference to the Minotaur, who is only alluded to in ll. 24, 96. The date of the poem is uncertain, but the selection of a legend of Theseus, whose bones were brought in 469 from Skyros to Athens, points to a period when the Attic city was claiming the empire of the sea. The Athenians associated the cult of Theseus with that of his father Poseidon (*Paus.* 10. 11. 5). Aigeus is merely Poseidon heroized. It will be remembered that Pindar wrote a 'prosodion to Delos' (vi.) for the Keians, who had a banqueting hall at Delos (*Hdt.* 4. 35). With the character of Minos as drawn by Bacch. cf. *Plut. Thea.* 16 ὁ Μ. διέτελει κακῶς ἀκούων καὶ λοιδορούμενος ἐν τοῖς Ἀττικοῖς θεάτροις.

New words: ἀλωναίτης 'denizen of the deep,' ἀναξιβρόντης 'lord of the thunder,' ἀρέταιχος 'who rejoices in the spear,' ἐρατώνυμος 'of lovely name,' θελημός 'yielding,' ἱεραμπιξ 'with the head-band of desire,' λεπτόπρυμνος 'of slender stern,' μεγαλονχος 'grasping,' ἀρrogant,' πολέμαγυς 'with the aegis of war,' πυρίθερα 'with mane of fire,' φρενοδράς 'of sober mind,' χρυσεόπλοκος 'woven with gold.'

Tautometric respensions occur only in the strophes and antistrophes: 7=73, 17=83, 18=107, 19=85, 20=109, 20=86, 36=79, 43=109. Non-tautometric respension is very frequent. In the first system each of the divisions of the triad is complete.

Metre: cretic (cf. l. 4) or paionic. The following feet are employed: — — — first paion, — — — third paion, — — — fourth paion, — — — cretic, — — — bacchiac, — — — in which — has the value of a single —, and — — — in which — has the value of a single —. All

these feet occur in Pind. *Ol.* 2, *Pyth.* 5 according to J. H. Schmidt. The variations between the corresponding verses are freer than in any paionic ode of Pindar. The arrangement of the verses is especially difficult, and the division of the feet often uncertain. Some apparent irregularities await further investigation. Keeping the received colometry I have followed in the main, though with much hesitation, the exposition of Housman (*C. R.* 12. 134 ff.). Both Christ and Jareuka desert the colometry of the papyrus and propose a different metrical scheme that admits trochaic and logaedic cola. Wilamowitz regards the metre as double iambs.

1. The poet plunges at once in *medius rex*. **κνανόπρωρα** contracted from **κνανοπρωειρα** *Sinn.* 241; νέας **κνανοπρωειρους** conj. for **πρωειους** γ 299. **πρωρα** is from \***πρωφειρα**. Bacch. has **κνανο-** except in 13. 31 (**κνανεον**). **μέν**: see on i. 16, and cf. 10. 47. **μένεκτυπον**: **ὅς μένει τὸν τῶν ἀσπίδων κτυπον** (cf. Aisch. *Sept.* 100); cf. **ἀδελσβουας** ii. 155. 2. **ἀγλαούς**: the stereotyped word for youthful persons: **ἀγλ. παῖδες** Pind. *Isthm.* 6. 62.—3. **κούρους** includes the maidens (cf. l. 43). The sacrifice to the Minotaur consisted of seven boys and seven girls (*Sa.* 144, Plato *Phaidon* 58 A, Eur. *H. F.* 1326, Plut. *Thes.* 15, Servius on Verg. *Aen.* 6. 21). According to Proklos, *Chrest.* 249, Theseus accompanied the expedition voluntarily. Hyginus' statement that there were six boys points to the inclusion of Theseus (cf. Apollod. *epit.* 1. 4). **Ἰαόνων**: (the non-Ionic form as in Homer) includes the Megarians as in N 685 (cf. on l. 14). The Athenians were the chief representatives of the Ionic race (*Hdt.* 1. 147 **εἰσὶ δὲ πάντες Ἴωνες, ὅσοι ἀπ' Ἀθηναίων γεγόνασι καὶ Ἀπατούρια ἀγούσι ὀρτήν**, Solon in Arist. *Ἀθ. πολ.* 5. 2 γαίαν Ἰαονίας of Attica). See on x. 2. 7. **πολεμαίγιδος**: cf. **πολεμόκλονος** of Pallas, *Batrach.* 275. In *Frag.* 52 (B. 23) Athena is called **χρυσαιγίς** (MSS. **χρυσαιγίς**; but *El. Mag.* 518. 54 has **μελάναιγίς**, and the words do not fall under the **εἰπλοκαμῖς** class, Chandler 716). The aegis is the symbol of the storm-cloud, and here (l. 6) it is Athena whose power over Boreas softens the fury of his blast. Theseus' mother Aithra was a priestess of the goddess. On the Euphronios' vase Athena wears the aegis. Some read **πελεμαίγιδος**—8. **κνίσεν**: love stings like a nettle, *Hdt.* 6. 62, Eur. *Med.* 568, Theokr. 4. 59. **Μίνωι**: as **μάτρει** Pind. *Isthm.* 7. 24, *ἠρωί* (?) H 453. In the legend followed by Bacch., Minos himself collected in Attica the tribute to the Minotaur. Hellanikos in Plut. *Thes.* 17 says the captives were not selected by lot (as in Euripides' *Theseus*) but chosen by Minos, who picked out Theseus first of all.—9. **ἱμεράμπυκος**: the snood of Aphrodite is **ἱμερβεία**. The epithet is

more effective than Pindar's *λεπάραμπυξ* of Mnemosyne or *χρυσάμπυξ* of the Muses and Horai.—11. *παρθενικῆς*, see on Alkin. vii. —12. *θίγεν*: with the usual gen. (Pind. has the dat.).—13. *δέ*: the particle begins a verse in viii. 25 and in Pind. *Pyth.* 4. 180. *λευκῶν*: of fair cheeks as Eur. *El.* 1023; not 'blanched with terror.' Cf. Phryn. ii. *παρηΐδων*: the Ionic form as in the lyrics of the drama, Dor. *παρῶα* or *παράα*.—14. *Ἐπίβοια*: so Hyginus and the François vase (*Ἐπιβοία* accord. to Klein). Paus. calls her *Periboia*. She is probably identical with *Eriboia*, the daughter of Alkathoos of Megara, wife of Telamon and mother of *Aias* (13. 69, Soph. *Aias* 569, Pind. *Isthm.* 6. 45). The statement in Plutarch, *Thes.* 29, that Theseus married *Periboia*, the mother of *Aias*, is due to confusion of the names. *χαλκοθώρακα*: *χαλκεοθ* in Homer. The poet cares more for the high sounding epithet than for the tradition (Plut. *Thes.* 17) that Theseus and his companions bore no arms by order of Minos.—15. *Πανδίοιος*. See on x. 15.—17. *μέλαν* 'sombre,' 'indignant.' The eyes are rarely called black in Greek (*Anakreon.* 16. 12). Hippokr. has *μελανοφθαλμοι*; *δυμασι κυανέοισι* *Hymn* 17. 15; cf. Hor. 1. 32. 11, *A. P.* 7 *nigris oculis nigroque capillo*. The addition of *ἐπ' ὀφρύων* (cf. *ἐπ' ὀφρύσιν ὅσσε* *Ξ* 236, while *ὀπó* with the gen. = *ἐπ' ἐκ*) may connote Theseus' *αλγος* (19). *μέλαν* is not predicate.—18. *δίνασεν*: from *δινάω*; cf. Eur. *Or.* 1459.—20. *εἶπεν*: here and 74, is used to vary *εἶπεν*. This is the only case of the imperf. (or aor. ?) of the epic *εἶρω* 'say'; but, as Earle points out in *C. R.* 12. 395, for *εἶπετο δεύτερον* some of the ancients read *εἶπε τὸ δ.* in *A* 513. The active present occurs only in *β* 162, *λ* 137, *ν* 7.—21. *δοίων*; not sanctioned by divine law; cf. Pind. *Pyth.* 9. 36.—22. *κυβερνᾶς*: cf. Pind. xxix., *φρένεις γὰρ αἵ τοῦ θυμὸν ψακοστρόφον* Aisch. *Pers.* 767.—23. *μεγαλοῦχον*: from *μεγαλo + οχος* (*έχω*); in sense = *πλεονέκτης*. Apart from prepositions, only substantives are used as the prior member of compounds with *-οχος*. Ken. suggests *μεγάλαοχον*.

24. Cf. *τὸ μόρσιμον Διόθεν πεπρωμένον ἔκφερεν* Pind. *Nem.* 4. 61. *μοῖρα ἐκ θεῶν* occurs in Aisch. *Agam.* 1026, *θεοθεν μοῖρα Pers.* 101, *μοῖρα θεῶν γ* 269, Sol. 13. 30. *παγκρατής*: *μοῖρα κραταιή* T 410.—25. The scales of Justice: *Hymn* 3. 324, *Anth. Pal.* 6. 267. 4; cf. *Δικα ἐπιρρέπει* Aisch. *Agam.* 250. *ρέπει*: not used transitively (as are *ἐπιρρέπω*, *καταρρέπω*) except in Aisch. *Suppl.* 405; hence = *εἰς δ τι* (i.e. *πεπρ. αἶσαν*) *ρέπει*.—27. *ἐκπλήσομαι*: *ἐξέπλησε μοῖραν* Hilt. 3. 142, *πεπρωμένην μοῖραν ἐκπλήσας* Eur. *El.* 1290.—29. *εἰ καί*: 'granting that,' dist. from *καὶ εἰ* 'even supposing that' *h. a. c.* only here in Bacch. *υπό* 'at the f'

(ὑπὸ Τμησσῶ and ὑπὸ Τμησσόν Hdt. 6. 137) κρόταφον: cf. κροτάφοι Ἐλικῶνος *Anth.* app. 94; Αἴτνα γαίης μέτωπον Pind. *Pyth.* 1. 30, ὀφρυὶ Παρνασσῶ *Ol.* 13. 106.—31. Bacch. follows Homer (Ξ 321) in making Europa the daughter of Phoinix (Φοινισσα l. 54). Others called her the daughter of Agenor. In a lost poem Bacch. treated of the rape of Europa (schol. M 292) ἐρατώνυμος: cf. Stes. xii.; not ἐρατά (a word used by Bacch. only of inanimate objects); cf. Eur. *I. T.* 135.—32. φέρτατον: emphatic position. Sarpedon and Rhadamanthos were Minos' brothers. Praxilla wrote a poem on Karneios, who is also called a son of Zeus and Europa. ἀλλά: see on Sa. i. 22.—34. θυγάτηρ: *Aithra*, l. 59. ἀφνεοῦ: φν fails to make position as in Pind. xxx. 4; χν in xiii. 7; θν i. 61, 94, *Frag.* 50 (21).—35. πλαθεῖσα: cf. Aisch. *Prom.* 897, *Soph. O. T.* 1099. Either Poseidon or Aigeus (cf. No. κ.) was the possible father of Theseus; cf. *Apollod.* 3. 15. 7. 1. If πλ. exchanged places with μυγεῖσα l. 31, it would help the metre (Housman).—36. χρύσειον: 'costly'.—37. λόπλοκοι: see on *Alk.* xiii. The metre seems to demand a short syllable after λοπλ.: γε Jebb, προ- | κάλυμμα Richards, κά- λυμμ' ἀδύ Ludwig. But — — — may = — — —. 38. κάλυμμα: cf. Aisch. *Agam.* 1178. Νηρηΐδες = Νηρηῶς κόρας 102. The usage here does not support Didymos 'On the epinikoi of Bacch.', who says that a distinction was made between the 'Nereids,' the legitimate children of Nereus by Doris, and the 'daughters of Nereus,' his offspring by other women.—39. τῶ: so the papyrus; if correct, an epic reminiscence (A 418). The Attics probably used the dative (*Soph. O. T.* 511, *Plato Theait.* 179 D). πολέμαρχε: Ἀχαιῶν π. ἀνὴρ Aisch. *Choeph.* 1072. Κνωσσίων the synizesis is not more strange than that in γενέων Pind. *Pyth.* 4. 225. Perhaps Κνωσσῶν is the correct reading.—42. ἐραννόν: in Hom. only of places; cf. *Sim.* 45. Pind., who avoids ἐραννός, has ἐρατὸν φάος. To help the metre Richards would read μ' ἀμβρότοι' ἰδεῖν ἐραννὸν ἀοὺς φάος.—43. ἰδεῖν φάος—'live'; cf. A 88, *Prax.* ii. Note the aorist, where we might expect the present. ἐπεὶ in a conditional relative protasis of the ideal form; cf. *δτε* Ξ 248, *ἐπεὶ* Δν I 304, *ἐπειδὴ* *Plato Rep.* 516 A. Herwerden conj. *ἐτ'*, *εἰ*. ἡθέων: ἡίθεοι are regularly opposed to παρθένοι (ἡίθεοι καὶ παρθένοι Σ 593), but the word here includes the maidens as in 93, 128. ἡίθεοι appears to have been the technical name for the Athenians offered to the Minotaur (*Plut. Thes.* 15).—44. δαμάσσεας. cf. γ 269.—45. χειρῶν βίαν: v. 91.

47. ἀρέταιχος: i.e. ἀρεσκόμενος τῇ αἰχμῇ. The τ as in *βωτιανεῖρα* *Alkm.* xvi. (Wackernagel). Ken. connects with ἀπεράω: 'puissant with the spear,' 'of the valiant spear'; not



'armed with justice.'—49. *ὑπεράφανον*: 'pre-eminent'; rarely used in *bonam partem* (Plato *Phaidon* 96 A). 50. Helios' daughter Pasiphaë was the wife of Minos, *χολωσ. ἦτορ*: cf. i 490 *χολώσατο κηροθι*, Hes. *Theogon.* 568 *ἐχόλωσε δέ μιν φίλον ἦτορ*.—51. *ὑφαίνει μήτιν*: as I 93, δ 678. *ποταίναν*: 'new and strange'; cf. Aisch. *Prom.* 102.—52. *μεγαλοσθενής*: cf. l. 67. Pind. has both *μεγαλοσθενής* and *μεγασθενής*.—54. *τέκε*: cf. ll. 30, 35. Pind. would scarcely have used the same word; cf. 23, 28, 41.—56. *πυριέθειραν*: *φλογός πύγωνα* Aisch. *Agam.* 306, *πυριπτόν κεραυνόν Prom.* 667.—58. *Τροΐηνία*: with Attic-Ionic *η*; cf. l. 13. *Τροΐζ-* (ms.) is the spelling of the imperial period.—59. *φύτευσεν*: of the mother as Eur. *Med.* 834. *ὁ φύτευσας* is regularly opposed to *ἡ τεκούσα*.—62. *σῶμα -εαυτόν* (cf. ii. 91) as in *τὸ σῶμα σώζειν*. Cf. *διεπτε σάματα* Eur. *Bacch.* 600. But *ἀγλαόν* may be taken with the subst. Ellis and Pearson read *θρασει σὺ*, Jurenka *θρ. σόν*, but elsewhere — — — — —. *πατρός . . . δόμον*: cf. Sa. i. 7.—63. *ἄλός*: the gen. as in *ἀνέδν ἄλός* A 359, *ἀγκυτο νήσου* Soph. *Phil.* 613. 64. *αἰ*: not used by Pind. *Bacch.* has this form elsewhere only in ii. 5. *αἰ κ'* is not 'whether' (cf. Goodwin *M. T.* 491). *κλύη*: see on Sa. i. 6.—65. *Κρόνιος*: usu. K. *παῖς*.—66. *ἀναξίβροντας*: see on iii. 10. *Bacch.* has 'Attic' correction before *βρ* only here and ii. 109; before *γρ* only ix 108. *μεδέων*: see on Alk. i. 1

67. *εὐχάν*: for the sake of variety, here the accn., in C5 the gen., after *κλιω*. Cf. *ἐκλυσαν αἰδὴν* ξ 89, *ἐκλυσαν αἰδὴς κ* 311; so with *ἀκούω* Hdt. 2. 114 *ἀκούσας τούτων*, 2. 115 *ἀκούσας ταῦτα*. Both constr. in one line, Eur. *Suppl.* 87.—68. *Μίνω* makes — — — — — (as in 91 if we read *πύεον*). *Μινῶ* is hardly possible, and not paralleled by *ἡρώ* (conj.) H 453. *φύτευσεν*: cf. Pind. xx, *Isthm.* 6. 12 *συν τέ οἱ δαιμον φύτεῖται δοξαν*.—70. *πανδερκία*: 'conspicuous.' *θίμεν*: see on viii. 13. We expect *φίλον* and *παῖδα* (*παῖδα φίλον τιμῶν* II 460). Or is *φ. π* in apposition to *Μ*?—72. *χέρᾱ*: this form as in 8. 3. Cf. *tenditque ad sidera dextram* Verg. *Aen.* 12. 196. Elsewhere *Bacch.* uses the plur. in this constr. (*πέτασε χεῖρας*); as in *tendens ad sidera palmas* Verg. *Aen.* 1. 93, *tendo ad coelum manibus* 3. 176. Ken. reads *χεῖρε πέτασε* (cf. Φ 115).—76. *σύ* emphasizes the imperative as in I 301 (Jebb); cf. Xen. *Kyrop.* 5. 5. 21, Aisch. *Agam.* 1061. *δρυν'* is better taken for *δρυν(σ)(ο)* than as another example of the strange active (n. on viii. 13), which is, however, not without parallel. With *δρυν(σ)(ο)*, cf. *μάρναο* II 497, *φάσ σ* 171. *βαρέβρομον*: β. *κίμα* Eur. *Hel.* 1305; of music in Lasos. —77. *Κρονίδας* of Poseidon as x. 21, Korin. i., *Anth. Pal.* 6. 164. 2, Nonn. *Dion.* 6. 350. Pind. *Ol.* 6. 29 has *Ποσειδάωνι Κρονίω*

**82.** ἀνεκάμπτετ' : an unusual use.—**83.** ἐπ' : Bacch. avo. is the pregnant use of ἀπό. **84.** σταθείς : ἐστάθην as a middle p 463 ἐστάθη ἥτε πέτρῃ, Pind. *Pyth.* 4. 84. πόντιον : of ἄλσος Aisch. *Pers.* 109. **85.** θελημόν : cf. Aisch. *Suppl.* 1028 ποταμούς δ' αἱ δ' αὖ χώρας θελεμόν (-ῆσυχον) πῶμα χερύσαι. θ. seems to be a bye-form of ἐθελημός 'willing' : Hes. *W. D.* 118 αἱ δ' ἐθελημοὶ | ῥήσυχαι ἔργ' ἐνέμοντο. Another pair is θελήμων and ἐθελήμων.—**86.** ἴσχευ κατ' οὐρόν : 'kept the ship before the wind.' Cf. ἔχω 'steer' κ 91, Hdt. 6. 95. The words will not bear the translation 'stop the ship, which was running before the wind' (κατοῦρον Housman).—**89.** ὁδόν : 'issue' ; πόρσινε κέλευθον Apoll. Rhod. 4. 549.

**90.** Cf. ναὸς ὠκυπόμπου Eur. *I. T.* 1136. δόρυ : as Sim. xiii. 7. σόα : imperf. of σοῶ (-σεῖω) 'drive,' elsewhere σοῖμαι. The υ of δόρυ seems due to the σ(σ) which the verb shows in ἐσσόμαι, δορυς(σ)δος, δορυσσοῦς etc. So τε σεύαιτο Ψ 198. Blass finds a like case in 13. 63 τε ῥοδό[παχυν]—τε *Φροδ.* Such lengthening is excessively rare in the Attic period and open to suspicion. The sentence is asyndetic. **91.** Βορεάς : adj. as Βορεάδας πνοάς Aisch. *Frag.* 195. ἀήτα or ἀητα is necessary unless — — — can — — —. Hom. has δεινὸς ἀήτη O 626. See on Sim. xvii. **92.** Ἀθανάϊων : with αἱ as in γεραίε Eur. *H. F.* 115, δειλαιὸς Aristoph. *Pl.* 850, φιλαθηναῖος *Vesp.* 282.—**94.** πόντονδε : as κ 48. Here πόντος and πέλαγος (l. 77) are not distinguished ; see on Pind. x. 13. κατὰ : with the gen. only here (and once in Pind.). **95.** λαπρών : 'gentle.' Suidas has λειρόφθαλμος ὁ προσηνεὶς ἔχων τοὺς ὀφθαλμοὺς and λειρόεντα : τερπνά, ἡδέα. The usage here is a bold extension of λειριος, λειριόεσσα δψ. Cf. also λειριόεις χρώς N 830.—**97.** The dolphins recall the legend of Arion. On the Euphronios and Bologna vases a Triton appears.—**99.** ἱππίον : a fixed epithet that is somewhat inappropriate here (see on Alkm. xxi. 7). Cf. N 19 ff., Verg. *Aen.* 1. 154, Servius on Georg. 1. 12 *ideo dicitur* (Pos.) *equum invenisse, quia velox erat eius puerus et mobile sicut mare.* Stea. 49 has κοιλωνίχων ἱππων κριτανὶς Ποσειδάν, Pind. *Pyth.* 4. 45 ἱππάρχου Ποσειδάωνος.—**100.** μέγαρον : terminal accus., so ἦλθον μ. Pind. *Pyth.* 4. 134, ἀφίκετο δόμους *Pyth.* 5. 29. This construction is rare with φέρω (l. 97). μέγαρον is the palace of Poseidon.—**102.** ἔδασσι : this is expressed on the Bologna krater by the bristling hair of Theseus. ὀλβίου : of a god, Aisch. *Suppl.* 526 (lyric).—**104.** Cf. Σ 214 ff.—**105.** ὥτε (?), as Alkm. iv. 41 ; ὥστε Bacch. vi. 21. Cf. T 366 ὥσει τε πυρὸς σέλας. ἀμφί : as ἀμφὶ κόμαις Pind. *Ol.* 13. 39 ; cf. below l. 124, x. 53 ; cf. περι x. 47.—**107.** δίνηντο seems a certain reading ; Aiolic for ἐδινέοντο. χόρῳ : cf. Arion 5. **108.** ὕγρός 'supple,'



of feet Pollux 1. 215, of a dancer *ib.* 4. 96.—**109.** ἄλοχον φῶλαν: Z 482. It is a fine touch that the son of Aithra by Poseidon should receive the attest of his divine descent from the wife of Poseidon. This *mois* reappears on the vases. Herakles fared differently at Hera's hands.—**110.** The metre differs from 21, 44, 87, but the tautometric response of 109 with 20 and 43 may perhaps be urged against Housman's proposal to read *ἴδε* in 110 and place *σεμνάν* in 109. Jebb's *σεμνοπρόσωπον* and *σεμνοβοῶπιν* (each beginning with a cyclic dactyl) are not probable. Possibly *σεμνάν* is a gloss on *βοῶπιν* (Sitzler). *ἐρατοῖσιν*: cf. v. 43.—**112.** αἰόνα of the papyrus, if correct, is an unknown word for 'mantle,' (cf. 124). Ellis conj. *ῶαν*, Jebb *εἰανόν*, Robert *ἀπλοῖδα*, Tyrrell *αἰολαν πορφύραν*, Peppinüller *διπλοῖδα*, comparing τ 241 *διπλακα πορφυρέην* and *διπλοῖδα διπλουμένην χλανίδα*, Walker *Αἰόνα* ('*Ἡδὼν* one of the Nereids) with *ἄλλικ'* a Thessalian cloak, for *ἄνιν*. (But the sense demands that the subject of *ἐπέθηκεν* must be Amphitrite.) This mantle is not represented on the vases for artistic reasons. A *κάλυμμα* had been given to Aithra by the Nereids; now her son is honoured in like manner by their queen.

**113.** οὖλας: Theseus' hair was like that of Odysseus, § 231.—**114.** πλόκον: according to another and possibly older version the wreath was presented to Theseus by Amadue, who received it as a bridal gift from Dionysos. It saved him in the fight with the Minotaur. The possession of this object would be proof enough to Minos that Theseus had been acknowledged as Poseidon's son. He does not bring back the ring: *il leptonne et n'apporte de lui sans se faire le secrétaire du roi de Crète* (Weil). **116.** δόλιος: cf. *Sa.* i 2; two endings as in Euripides. For metrical reasons Housman conj. *ἔδον*. *ἔρεμνον*: 'dark': e. the roses are closely intertwined (Blass *εἰρμένον*, Reinach *ἐραννόν*). **117.** ἀπιστον: cf. i. 57. **118.** θέωσιν: *τιθῆμι* + *ποιέω*; cf. l. 70 and θ 465; *θεός* + *ποίημα* Pind. *Ol.* 3. 8. *φρενοδράις*—*φρενήρεσι*. So Pind. has *χαλκοδράς*—*χαλκήρης*, *χειράρας*, Herodas *νοήρης*. In *φρενοδράις* the form *φρενο-* is due to the analogy of *φρενοβλαβής*, *-πληγής* etc. For the double forms, cf. *παντ-άρκης* and *παντ-ο-πόρος*.

**119.** νᾶα: elsewhere in Doric *ναῦν* and *νᾶν*. The form looks like a Doricized *νῆα*. *λεπτόπρυμνον*: 'with agile, slender stern.' *πλοῖα λεπτά* 'small craft' Thuk. 2. 83. 5 are different because opposed to the 'best sailers.'—**120.** 'in what thoughts did he check.' Minos thought that he had triumphed over the presumptuous youth.—**122.** ἀδελ-αντος: 'unwasted' (?) as possibly in *ἀδ. σθένος* Pind. *Nem.* 7. 73, which is usu. taken as—*ἀνελ ἰδρωτός*. *ἀδελαντος* in *Sun.*

xiii. 3 may also be 'unwasted.' 124. ἀγλαόθρονοι: thrones are strictly not in place, but Pind. has ἐπιθρονων Νηρηίδων *Nem.* 4. 65. ἀγλαόθρ. of the daughters of Danaos *Nem.* 10. 1, of the Muses *Ol.* 13. 96. See on *Sa.* i. 1. 125. κοῦραι: the Nereids.—127. ὠλόλυξαν: ὀλολυγή is used specially of women; and here in the usual good sense. ἐκλαγαν: the sea too participates in the triumph of the son of its lord. Cf. *N.* 29, *Ξ* 392. The word is used only here of the sea (κεκληγώς Ζέφυρος *μ* 408).—129. νέοι. after ἤθεσι as κοῖροι νέοι *N.* 95, νεός πάς δ 665. παιάνιξαν: with αἰ as in 92, ἀλαινιέται 94: so παλινώνων 16. 8 (?). This verb at the close of the myth facilitates the transition to the invocation of Apollo, the god to whom the paian is sacred. ὅπτε with hiatus licitum as ξ 492. 131. φρένα: apparently the poet supposed that *Ιάκω* had *F.* A similar blunder in ii. 75. φρένας *Ιανθης* ω 382 and so perhaps φρένας here (*Jebb*).—132. θεόπομπον: θεόπομποι τιμαί *Pind.* *Pyth.* 4. 69. ἰσθλῶν τύχαν. cf. *Ζεῦ* . . . διδοὶ καὶ τύχαν *τερπνῶν* γλυκεῖαν *Ol.* 13. 115. Good fortune is to be an ὁπάδορ whose guide is God. As *Sitzler* says, the concluding prayer is in the style of the *Homeric Hymns* (5. 494, 11. 5, 15. 9).

**X.** 'Theseus.' The report of the approach of a redoubtable stranger, who has vanquished giants and robbers on the Isthmos of Korinth, fills Aigeus king of Athens with wonder and dread. At this time the public affairs of Athens were in a state of confusion and divided into factions, and Aigeus and his whole private family were labouring under the same dis-temper (*Plut. Thes.* 12).

The poem is monostrophic in form and consists of a dialogue between Aigeus and a chorus of Athenians, possibly old men (cf. ll. 41 ff.). The first speech of the king recounts the deeds of the unknown hero, the second describes his personal appearance. The scene is laid at Athens, where the poem was sung, perhaps at the Oschophoria held in Pyanepsion, or at some other festival where dithyrambs were produced. The intensity of the dramatic situation has been increased by the device employed by the poet to meet the exigencies of the strophic form: the chorus interrogates the king, and its questions, prolonged beyond the limit usually observed under analogous conditions of anxiety in tragedy, at once minister to the pathos of the scene and equal in extent the replies of Aigeus, who is ignorant that the unknown is his own son. Though the poem is dramatic as well as lyric and may well be called a 'lyric drama,' we have no reason to refuse to include the poem under the dithyrambs in the wider sense or to find in it an example of the 'tragic drama.' In the Introduction to *Pindar* allusion has been made to the fact that 'lyric

tragedies' were unknown to the Greeks and that the title is the product of the Byzantine period. The 'Theseus' is either a duet between the king and the koryphaos, or, more probably, an alternation of solo and choral song, and might seem to confirm the opinion of Aristotle, who in *Poetics* 1449 a 11 says that tragedy arose ἀπὸ τῶν ἐξαρχόντων τὸν διθυράμβον 'with the leaders of the dithyramb.' In this case the rôle of Aigeus was played by the 'leader.' It is, however, doubtful whether we have in this poem exactly that form of the dithyramb which gave birth to tragedy. The question with reference to the connection between the type represented by the 'Theseus' and primitive tragedy is further complicated by the fact that here the single actor is a singer, while in the earliest tragedy he probably declaimed his lines. This scene recalls the opening of Soph. *O. T.*

New words. *Αυταῖος*, οὐλῖος = οὐλος, *πρώθης* 'in the prime of youth,' *πυρόχαιτος*, χαλκεόκτυπος 'of brazen din,' χαλκοκώδων 'brazen-throated.'

Tautometric responsions: 30 = 45 (two), 32 = 47. Responsions that are not tautometric: 27, 41.

Metre: logaoeolic, or perhaps a combination of logaoelics in  $\frac{3}{8}$ , and ionics in  $\frac{6}{8}$  time. The strophes consist of eight periods. The transposition in 52-53 renders the position of *τε* normal, but introduces an Aeolic basis that is not elsewhere attested in Bacchylides.

1. Since Aigeus does not address the speaker in similar stately fashion, Kenyon's conjecture that it is Medea falls to the ground. *ἀμετέρης* in l. 5 suits a chorus better than Aigeus' queen. *τῶν*: the article with (proper) names of places only here, n. 180, Frag. 65 (B. 39); in each case with an adj. *ἱερῶν*: of Athens; see on Pind. iv. 5. Athens is the final, as it is the initial, note — 2. *ἀβροβίων*: contrasts indirectly the refinement of the life of Athens with the ruder Sparta. The Athenians in the time of Bacch. were φιλάβροι and devoted to the ἀβραὶ Χάριτες and to ἀγλαὰ (l. 60); in Thuk. 1. 8. 3 ἀβροδαιτον is used of the delicate habits of the Athenians of the previous generation. Later in the century ἀβρός would have been used to castigate the effeminacy of the Ionians of Asia Minor (*Ἰώνων τρυφεραμπεχόνων ἀβρός ἐχλος* Antiphanes Frag 91). Cf. Bacch. i. 48, Stes. x. Because of his luxurious garb, which was regarded as Ionian, Theseus himself was ridiculed at a later period. The Athenians represent the Ionians, as in ix. 3. — 3. *χαλκοκώδων*: cf. Soph. *Λύκας* 17 χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς. (cf. Aisch. *Eum.* 568 ff. — 4. *πολεμῆϊαν*: epic form as Ἀρηίων l. 57. *δοιδάν* 'sound'; rarely used of the note of a musical instrument; of the sound of the trumpet, ἀντή

Aisch. *Pers.* 395, ἤχω Eur. *Troail.* 1267, φωνή in the lxx. 5. ἦ followed by ἦ . . . ἦ recalls the use in Pind. *Isthm.* 7. 3 ff. 6 ἀμφεβάλλα: Eur. *Androm.* 799. 7. στρατ. ἀνὴρ: see on Alkm. xi. 4. —8. λησταί: not Doric λασται despite λαῖδός 16. 17: cf. on iv. 3. —10. σείοντ': the Doric -οντι may enter the ι (Epiclarm. 23, Pind. *Pyth.* 4. 241) but may not add ν. ἀγέλας: here of sheep; συνὼν ἀγέλαι Hes. *Shield* 168. The strict use is Hes. *Theogon.* 445 βοικολίας τ' ἀγέλας τε . . . | ποιμένας τ' ὄων. For the thought cf. A 154 οὐ γὰρ πώ ποτ' ἐμάς βους ἤλασαν οὐδὲ μὲν ἵππους. —11 ἀμύσσαι: so A 243, Aisch. *Pers.* 161. —12. δοκέω: dissyllabic εω in the first person of contract verbs is nowhere confirmed by the metre in Ionic poetry (Smyth *Ionw* § 638 2), but open καλέω occurs in Aisch. *Ajam.* 147. —13 Κρεούσας: common tradition made Aigeus the son of Pylia or Pelia (Apollod. 3. 15. 5), whereas Kreusa, the daughter of Erechtheus, was the mother of Ion by Xuthos. Perhaps the tradition was not fixed. Pandion was the son of Kekrops.

16. δολιχάν: of space; of time in 45 ἀμείψας: ἀμείψω κελυθον Eur. *Or.* 1295. —18. In the list of ἔργα (which is constructed of clauses connected by τε) no mention is made of Periphetes, whose defeat was the first of the ἀθλοὶ of Theseus. This is also usually absent in the artistic representations of the feats of Theseus. The killing of Pallas fell in a later period. For illustrations of the undermentioned deeds, see *Mus. Val.* 3. 209 ff. —20. Sinis used to rend travellers by tying them to the tops of pine trees, which he bent to the earth; whence his name Πιτυοκάμπτης. Cf. *J. H. S.* 2. pl. x. —21. Κρονίδα: Poseidon, as ix. 77 (cf. Hygin. 38). Apollod. 3. 16. 2 makes Sinis the son of Polypemon. His mother was the Korinthian Sylea. Αὐταίον: see Steph. Byz. s.v. Αἰταί (in Thessaly): διὰ τὸ λύσαι τὰ Τέμπη Ποσειδῶνα καὶ σκεδάσαι τὸ ἀπὸ τοῦ κατακλυσμοῦ ἔδωρ. Αὐταίη was a name of Thessaly. The epithet Αὐταῖος, which occurs only here, must have been somewhat recondite to the Athenians. Unless it is to be taken in a general sense (the god who 'loosens the land') it is not easy to discover its appropriateness as applied to the father of the Korinthian robber. —24. Κρεμνῶνος: for this variation from the usual form Κρομμῶν, cf. Ἐρχομενός Ὀρχομενός, Ἐρχιεύς Ὀρχιεύς. Κρομ. 'onion-town' may be a folk's etymology like Σικνῶν 'cucumber-town.' The site of the ancient town is occupied by the village of Hag. Theodori. The combat with the sow Phaia is depicted in Gerhard *Griech. Vasenbilder* pl. clxii. 3 and 4, *J. H. S.* 2. 61, pl. x. —25. According to Attic tradition Skiron lived on the heights of the Isthmos and hurled all travellers into the sea after compelling them to



wash his feet. The Megarians regarded him as a hero and akin to the Amkidai (see Frazer on *I'ana* 1. 39. 6). Skiron appears on a Munich cup (Gerhard *Auserl. Vasen* 232) of about 450-440 B.C., and on a metope of the Theseion (Hephaisteion).—**26.** Kerkyon lived near Eleusis and overcame all passers by, whom he forced to wrestle with him. In Pausanias' time the spot still bore the name παλαίστρα κερκύνος (l. 39. 3). The periegete says Theseus invented the art of wrestling. The phrase has an ironical touch ('closed the wrestling-school'). See Gerhard pl. clix., *Mus. ital.* 3. 1.

—**27.** ἔσχεν as vi 3.—**28.** Προκόπτας (*qui nomen ad re habet*: προκόπτω) is an alternative name for Προκροίστης (προκρούω), whose hammer adjusted the legs of his guests to the size of his beds. One account places his home on Mt. Korydallos, another on the Kephisos. On the authority of Ovid *lib.* 405 (*ut Sinis et Sciron et cum Polypemone natus*), we may suppose that the Polypemon of l. 27 was the father, who may have been a smith, like Hephaistos and Palaemon, and whose hammer was bequeathed to his son and made famous in local legend. The surname may have been given to the son as well as to the father, or the son may have been confused with the father. Paus. l. 38. 5 states that the real name of Prokrustes was Polypemon; Plut. *Thes.* II has Δαμδάστην τὸν Προκροίστην, while Apollod. *Epit.* 1. 4 reports that Damastes was by some called Polypemon. Πολυπήμων i.e. ὁς πολὺ πῆμα τοῖς ὁδοιπόροις ἐτίθει. I had thought to compare Προκόπτας, the son of Polypemon, with Ἀφειδάντος Πολυπημονίδαο ω 305; but II. there πολυκτημ., and is not, as L. and S. take it, a play on πολυπήμων 'baneful.' It is possible to read σφῦραν, making ἔσχεν govern σφ., and thus give both names to the same person (so Paus.). ἐξέβαλ' ἄν has been suggested to the same effect.—

**30.** φωτός: same position in the verse as 19.

**31.** A double question in one clause consisting of τίς and another interrog. as in ii. 86, τίς πόθεν εἰς ἀνδρῶν α 170, τίς πόθεν μολῶν Soph. *Trach.* 421; *Aias* 1185, Eur. *Bacch.* 579, *Hel.* 86; often in Plato Cf. Virg. *Aen.* 8. 114 *qui gentis?* unde domo?—**32 ff.** Cf. Aisch. *Chorēh.* 766, XO. πῶς οὖν κελεύει

τινὲς μολεῖν ἐσταλμένοι; . . . εἰ ξὺν λοχίταις εἶτε καὶ μονοστιβῆ. | TR. Ἀγεῖν κελεύει δορυφόροις ὁπάσοντας, Soph. *O. T.* 750 πότερον ἐχώρει βαίς, ἢ πολλοὺς ἔχων | ἄνδρας λοχίτας, οἳ ἀνὴρ ἀρχηγέτης;—**35.** μόνον: i.e. ἀνεί στρατιᾶς. Cf. Aisch. *Pers.* 734 μοναδὰ δὲ Ξέρην ἑρημὸν φασιν αὐτὸν πολλῶν μετὰ. With μ. συν ὁπάσων, cf. Eur. *Her.* 1148 μόνον δὲ σὺν τέκνοισι μ' εἰσάγει δόμους.—

**36.** ἔμπορον: a travelling merchant whose goods are carried by his attendants (ὁπάσων).—**37.** ἄλλοδαμίαν: tragic irony.—**38.** τούτων—τοιούτων, as in Demosth. de cor. 323 σὺ τούτων

οὗτος εἰρέθης (Jurenka), Alkm. iv. 57.—42 ἄφρα; with the fut. in a final clause, Gildersleeve *A. J. P.* 4. 429, Goodwin *M. T.* 324; cf. Pind. *Nem.* 4. 32. Bacch. uses ἵνα *ut* (—*ut* in Pind.) in 10. 11.—43. ἔρδοντα: *scil.* κακόν. *Vases grecques mit Basen enden* (Schiller)—45. χρόνῳ: with an adj. χρόνος has the article as in vi. 82, Frag. 42 (B. 3). τελείται: the repetition (cf. l. 30) is significant, not casual as are most of the tautometric responsions.

46. δύο φῶτε: Phorbas and Peirithoos. The usual form of the legend represents Theseus as journeying alone from Troizen to Athens. On a Munich skyphos (*Arch. Zeit.* 23. 195) two companions attend him in his combats with Sinus and Prokrustes; a single companion in the former adventure appears on a London cup (Cecil Smith *Cat. Vases Brit. Mus.* 3. E 74), and the like holds true in the Skiron episode on a Naples vase (Panofka *Skiron* iv. 1). οἱ: always shows traces of the *f* in Bacch. μόνους: plur. adj. with dual subst. as Φ 115 (cf. l. 49). In the strict Attic of the orators we find congruence of the attributive. ἀμαρτεῖν—ὁμαρτεῖν as in Herodas 4. 95, 5. 43. Cf. ἀμαρτῇ E 656, Solon 33. 4. Hesych. and Eust. report ἀμαρτῶ=ἀκολουθῶ.—47. λέγει introduces the longest passage in indirect discourse to be found in the lyric poets. φαίδ. ὄμοις: cf. λ 128, Pind. *Ol.* 1. 27. On the vases Theseus carries his sword from his shoulder by means of a baldric.—48. ἐλεφαντόκωπον: cf. Ovid *Metam.* 7. 422 *capulo gladii echurno*. Ken. suggested <κορύμην τε πυκνάν>, but Theseus captured the club from Periphetes, who is not mentioned (cf. on l. 18)—49. Heroes carry two spears: Γ 18, α 256, Pind. *Pyth.* 4. 79 of Jason, the beautiful description of whose arrival at Iolkos is faintly recalled by the present passage.—50. κηδῆκτον: crasis is very rare in Bacch. (χῶτι i. 81). Cf. κυνέην ἐντυκτον Γ 336. In posthomerian times we hear of Arkadian, Boiotian, Korinthian, and Thessalian κυνέαι.—51. πέρι: 'over,' 'on.' See on Sa. i. 10. Bacch. does not use ὑπέρ except in compounds. Cf. K 257 ἀμφὶ δέ οἱ κυνέην κεφαλῇφιν ἐθηκεν . . . ῥύεται δέ κάρη θαλερῶν αἰζηῶν, where we have the normal poetical use for the prose περί or ἐπὶ *cum dat.* περί is not a favourite preposition with the choral poets. πυρσοχαίτου=πυρροβριξ Eur. *I. A.* 225.—52. ἀμφί: the anastrophe is rare; περί l. 51 is common, ἐπὶ ii. 83, 133. οἶλιον: 'woolly,' only here. Hom. οἶλος.—53. The chlamys was used as a military cloak in Thessaly (Pollux 10. 124) and worn by young men (cf. 56 παῖδα πρώθηβον). Eros wears a πορφύρεαν χλάμην Sa. 64.—55. ἄπο: with tmesis as in 4. 20. Λαμνίαν—φοβεράν: the fire emitted by the volcano Mosychlos on Lemnos (Λήμνιον πῆρ) was proverbial (Soph. *Phil.* 800, Aristoph. *Lysistr.* 299,



Lykophr. *Alex.* 227); so *Λ. βλέπειν*. Lykophron calls Aias a 'Lemnian thunderbolt of war' (Jebb) — 56. *φοίνισσ φλόγα*: used of Aitna, Pind. *Pyth.* 1. 24. *πυρός φοινίκι πυρά Eur. Troad.* 815. *ἔμμεν*: so l. 31, ii. 144 etc., elsewhere *ἐμμεναι* l. 14 and *εἵμεν* 10. 48 (Bacch. does not use *εἶναι*). — 57. *πρό-θηβον*: so Theseus is represented on vases of the severe red-figured style. *ἀθυρμάτων*, the 'delights of Ares' are war and battle. Cf. *παῖς ἔων ἀθυρε μεγάλα ἔργα . . ἀκοντα πάλλων . . . λεόντεσσιν ἔπρασσεν φόρον* Pind. *Nem.* 3. 44, of Achilles. So *Ἀπολλώνιον ἀθυρμα Pyth.* 5. 23, *ἀθυρμασι Μουσῶν Bacch.* 71 (B. 48), *Ἀφροδίσιον ἀθυρμα* (the rove) *Ανακρεont.* 53. 8. — 59. *χαλκιοκτύπον*: elsewhere *χαλκόκτυπος*. 60. *φιλαγλάους*: of Akragas Pind. *Pyth.* 12. 1.

**XI.** Schol. Pind. *Ol.* 13. 1. Fragment of an epinikion. Pindar has (*Ol.* 13. 4) *τὰν δαβριαν Κόρινθον, Ἴσθμιον | πριθυρον Ποσειδάδος*. The Isthmic column had on the Peloponnesian side *Τάδ' ἐστὶ Πελοπόννησος, οὐκ Ἴωνία*, on the opposite side *Τάδ' οὐχὶ Π., ἀλλ' Ἴωνία*. *θεόδμητοι*: according to the local legend Korinthos, the mythical founder, was the son of Zeus; whence the proverb *ὁ Διὸς Κόρινθος*. — Metre: dact.-epitrite.

**XII.** Stob. *Flor.* 122. 1. Perhaps from the *Hymn to Demeter*. It is also possible that the speaker is Danae, or Hekabe addressing Cassandra. *ἀφέγκτοισιν*: cf. Pind. *Pyth.* 4. 237 *ἀφωνήτω ἄχει*, Hdt. 3. 14 *τὰ μὲν οἴκηια ἦν μέζω κακὰ ἢ ὥστε ἀνακλαίειν*, Thuk. 7. 75. 4 *καὶ μέζω ἢ κατὰ δάκρυα τὰ μὲν πεπονθότας κ.τ.λ.* — Metre: dact.-epitrite.

**XIII.** Stob. *Flor.* 55. 3. In connection with this paian on Peace the fact is to be recalled that on the cessation of hostilities paeans were sung by the opposing armies (Xen. *Hell.* 7. 4. 56). 1. *τίκται*: the poem is a free personification which avoids all mythological connections. Euripides in *Frag.* 453 doubtless had Bacchylides in mind: *Εἰρήνη βαθ. πλοῦτε καὶ | καλλίστα μακαρῶν θεῶν, | ἕηλός μοι σέθεν, ὥς χρονίζεις. | δεδοίκα δὲ μὴ πρὶν πόνοισ | ὑπερβάλῃ με γῆρας, | πρὶν σὰν χαρισ-σαν προσιδεῖν ὥραν καὶ καλλιχόρονι αἰοδᾶς | φιλοστεφάνοις τε κῶμοις. | ἴθι μοι, ποτνα, πόλιν. τὰν δ' ἐχθρὰν στάσιν εἰργ' ἀπ' αὐ- | κων τὰν μαινομένων τ' ἔριν | θηκτῷ τερπομέναν σιδάρῃ* (see Browning's *Artist. Apol.* p. 179). So Eur. *Suppl.* 489 ἢ (*Eir.*) *πρώτα μὲν Μοῖσαισι προσφιλεστάτη, | γούισι δ' ἐχθρά, τέρπεται δ' ἐπαίδῃ, | χαιρεὶ δὲ πλοῦτι.* 84 τε: see on vi. 26. On the sequence of the particles in l. 5, see Hartung *Partikeln* l. 108. 7. *μεγάλα*: rarely employed in early Greek even of a goddess of Moira, Soph. *Phid.* 1466 (where the article ensures the personification), of Erinyes, Trach. 893; both the Fates

and the Furies are μεγάλαι, as are 'the two goddesses' Demeter and Persephone. Hence, though more prosaic, the explanation as neuter is to be preferred: the following lines explain the word. Cf. Aristoph. *Pax* 999 ff. Had the poet intended an adj. with εἰρήνη, he would have employed one rather in colour than μεγ. Hartung read, and Bergk preferred, μέγαν (μέγας πλοῦτος in Hybrias). — 2. πλοῦτον: cf. Mel. *Adesp.* iii., Eur. *Syrph.* 401. Peace is one of the Horai, who are ταῖαι ἀνδράσι πλοῖτον Pind. *Ol.* 13. 7. A group by Kephisodotos, the Athenian sculptor of the early part of the fourth century, represented Eirene (κουροτρόφος) supporting on her arm the child Plutos, who carries the Horn of Plenty: Paus. 1. 8. 2, 9. 16. 2. A reproduction of this work is found in Munich. See Gardner *Greek Sculpture* p. 352. μελιγλώσσων: cf. i. 97, Aisch. *Prom.* 172 μελιγλώσσοις πειθοῦς ἐπαοιδάσιν, Pind. *Pylh.* 3. 64 μελιγάρνεις θυμοί, Nem. 3. 4 μελιγαριῶν κώμων, *Isthm.* 2. 8 μαλθακώφωνοι ἀοιδαί. -γλωσσοί also in ἀδιγλωσσοι βοά Pind. *Ol.* 13. 100, πολυγλωσσοι βοή Soph. *El.* 641. ἀνθεα: ἀνθεα θυμῶν *Ol.* 9. 48. — 3. αἰθεσθαι and μέλειν l. 5, like the preceding accusatives, depend on τίκτει. So the inf. follows ποιέω, πράττω, καθίστημι etc; one of which verbs may be supplied here. With the passage cp. the hymn to Apollo i. with notes (Append.) ἀγίοις δὲ βωμοῖσιν "Ἀφαιστοί αἰθεὶ νέων μῆρα ταυρῶν. — 4. ξανθῶ: of φλόξ l. 56. τανυτρίχων: αἶγα τανύτριχα Hes. *W. D.* 516. — 5. Peaceful scenes with song and dance are pictured in Σ 490, Hes. *Shield* 272. Aristoph. calls Peace φιλέορτος *Thesmoph.* 1147, δέσποινα χορῶν *Pax* 976. ἡσυχία δὲ φιλεῖ μιν συμπόσιον Pind. *Nem.* 9. 48. The flute was the instrument generally used by κωμασταί. Cf. Pratinas i. 8. Dionysos loves Eirene (ὀλβοδότειραν, κουροτρόφον θεάν) Eur. *Bacch.* 419, and is often represented together with her (Müller-Wieseler 2. 584, 585). Cf. vi. 66; Theogn. 885. τε καί: here of a union of complementary similars. — 6-10 are quoted *sine nomine* by Plutarch, *Numa* 20, to show that even the 'exaggerations of the poets' as to the blessings of Peace were surpassed during the reign of Numa. For ἰστοί Plut. has ἔργα. πόρπαξιν: Aristoph. *Pax* 662 ὦ γυναικῶν μισοπορπακιστάτη of Peace. 7. Cf. Eur. *Frag.* 369 κείσθω δόρι μοι μίτον ἀμφιπλέκειν ἀράχλαις, Theokr. 16. 96 ἀράχνια δ' εἰς ὅπλ' ἀράχλαι | λεπτὰ διαστήσαιντο, βοᾶς δ' ἔτι μῆδ' ἐνομ' εἶη, Nonnos *Dionys.* 38. 13 ἐκεῖτο δὲ τηλόθι χάρμη | Βακχίας ἐξαέτηρος ἀραχνιδώσα βοέη, Ben Jonson, 'Prince Henry's Barriers' "Shields and swords, Cobwebb'd and rusty; not a helm affords | A spark of lustre, which were wont to give | Light to the world, and made the nation live." Peele "This

helmet now shall make a hive for bees." Lowell 'Launsfal'  
 "Hang up my idle armor on the wall, Let it be the spider's  
 banquet hall."—**8.** Cf. Tibullus 1. 10. 49 *pace ludens vumerque  
 rigit, at tristia duri | militis in tenebris occupat arma situs*,  
 Ovid *Fasti* 4. 927 *sarcula nunc durusque ludens et vomer  
 aduuncis, | ruris opes, niteant; inquit arma situs*. To the  
 Roman *pace Ceres laeta est*. The Greek poet does not, like  
 the Latins, mark the reign of Peace by the return of agri-  
 cultural prosperity and the felicity of rural life (cf. *Fasti*  
 1. 697). The Greek here emphasizes Peace as the giver of  
 wealth, song, the revel, sleep; she it is who renders possible  
 the undisturbed worship of the gods. The Roman note is  
 anticipated in Menander: *εἰρήνη γεωργὸν κὰν πέτρας | τρεφεῖ  
 καλῶς, πόλεμος δὲ κὰν πεδίῳ κακῶς* Frag. 719, *φέρβε καὶ εἰρήνην*,  
*ἐν' ὅς ἄρ' ὅσσε τῆνος ἀμάσῃ* Kallim. 6. 138; *Εἰρήνη βαθύκαρπος*  
*Kaibel 792* (2nd cent. A.D.). Demeter is the mother of  
 Plutos, Hes. *Theogon.* 969. **δάμναται**: Plut. has *εὐρω* (not  
 in Stob.) *δάμναται*, but he may not be following the poet's  
 order. **9.** Cf. Hor. *epod.* 2. 5 *neque excitatur classico miles  
 tuius*, Tibull. 1. 4 *martia cui somnos classica pulsa fugent*,  
 Bacon "Wars with their noise affright us." Plutarch, citing  
 Eur. quoted on l. 7, says (*Vita Aesiae* 9) *ἡδέως δὲ μεμνημένοι τοῦ  
 εἰπόντος ὅτι τοὺς ἐν εἰρήνῃ καθεύδοντας οὐ σαλπιγγεῖ ἀλλ' ἀλεκτρινοῖς  
 ἀφυσπιζουσι*. **10.** **μελίφρων**: of *ἔπρος* Frag. 13. 5 (K.), *Il.*  
*B 34*. **11.** **ἀμόν** = *ἀμέτερον*; as *πότερ* for *μευς*. **θάλλει**: so  
 Aisch. *Prom.* 590 (of passion). **θάλγει** (cf. vulg. *θάλλει*) might  
 be defended by *ε 47*, Eur. *I. A.* 142, [Plato] *epigr.* 25. 4.—  
**12** So to Tibullus 1. 10. 53 ff. Peace is the season of love.  
**ερίθων(ι)**: not *ερίθων(α)*; with the genitive as *o 334*, Soph.  
 Frag. 264 *πάντα δ' ἐρίθων ἀραχραν βριθεῖ* (cf. l. 7). The in-  
 strumental dative is more common. Cf. i. 15. **παιδικοὶ  
 ὕμνοι**: love songs addressed to beautiful youths. Welcker  
*Kl. Schr.* 1. 233 referred most of these songs to 'beauty-shows,'  
 though some, he thought, might have been sung at symposia,  
 birthday-festivals, etc. The erotic songs of Bacch. (53-55 κ,  
 24-26 η) were classed by Welcker as *παιδικοὶ ὕμνοι*. Cf.  
*Pind. Isthm.* 2. 1 ff *οἱ μὲν πάσαι φῶτες* (i.e. Alkaios, Ibykos,  
 Anakreon accord. to the scholiast). . . *ρίμφα παιδείους ἐτοξείων  
 μελεγάρων ὕμνοις* and Bacch. 10. 42 *ἕτερος δ' ἐπὶ παισὶ ποικίλον  
 τόξον τιταίνει*. *Pind. xv.* is often regarded as a *παιδ. ὕμνος* (cf.  
*Folk-Songs xlv.*). **φλέγονται**. 'are flamed forth,' 'burst  
 forth.' Song is a torch that flames on high (*ἰψαί πύρρον  
 ἔμνων* *Pind. Isthm.* 4. 43). The poet, the Graces illumine a  
 victor and his native city. Cf. *Pyth.* 5. 45 *σέ δ' ἡέλομαι  
 φλέγοντι* (*illustrant*) *Χαρίτες*, *Nem.* 6. 37 *Χαρίτων ὁμάδῳ φλέγειν  
 (splendebat)*, a passage which suggests *φλέγοντι* here, as the

passive is employed of the object illuminated; so in *Isthm.* 7. 23 φλέγεται δὲ Φιοπλόκοισι Μοισαῖς, *Nem.* 10. 2 φλέγεται δ' ἀρεταῖς μερῖαις. The use of ἐπιφλέγω is similar: *Hel.* 9. 22 φίλων πόλιν ἐπιφλέγων ἀοδαῖς, *Pyth.* 11. 45 τῶν εὐφροσύνα τε καὶ δόξ' ἐπιφλέγει, *Aisch. Pers.* 395 σάλπιγξ αὐτῇ ἐπέφλεγεν ("That blast no English bugle claims; | Oft have I heard it fire the night" Scott, 'Lord of the Isles' 4. 18). So in *vox illucit, splendens vox, splendida oratio; canorum illud in voce splendescit etiam in senectate* Cic. *de sen.* 9. 28.

The Greek often allows the sense of sight to usurp the place of the sense of sound (αἰσθησις ἀντὶ αἰσθησεως). He prefers to ἐναργεστερον; the ear is more sluggish than the eye. (cf. on *Prat.* 1. 17. So with λαμπρῶν, as in *λαμπρὴ κλέος* Pind. *Ol.* 1. 23, *ἐλαμπρὸν φάσμα* Soph. *O. T.* 475 (χαρὶς λαμπρῆ M. I. Adesp. xii), *φωνὴ λαμπρά, φωνὴ ἀλαμπής*, so with φαῖνω, which is often used with αἰδῶ, ἔπος, κτυπος, λογος, μῦθος, σάλπιγξ, φωνή; ἀχὼ τηλεφανής Soph. *Phd.* 189. We find also τηλεπτόν ἱκανὸν *Phd.* 217, φαεινὰς ὀπας Pind. *Pyth.* 4. 283, *φωνὴ μελαίνα, φ. λευκή* (cf. Lobbeck *Kleinat.* 342); *κτυπον δέδορκα* Aisch. *Sept.* 104, where Verrail suggests that we have a mental picture. The business is sometimes softened, as in Eur. *Phoen.* 1317 ἐπεὶ δ' ἀφείθη πυρός ὡς Τυρσηνικῆς σάλπιγγος ἡχὴ κτλ., or by *zeugma*, as in οὔτε φωνὴν οὔτε μορφὴν ὀφεί Aisch. *Prom.* 21, ἀστραπτει Mel. Adesp. xl. The same transference of sphere appears in the use of λευκός, μέλας, αἰόλος. In Latin: Martemque incendere cauta Verg. *Aen.* 6. 165, clamore incendunt coelum 10. 895, incendit clamore nemus Stat. *Theb.* 5. 553, ut regia lucis incenderetur Justin 38. 8. 14, Der Schall lasch (Schall erschall) Parzival; so *hrein* 'purus,' *hrunt* 'clamor.'

Metre: dact.-epitrite. With the dissyllabic anacrusis before — — — — — in l. 7, cf. Pind. *Ol.* 7. 1, 6; 8. 6. The spondee is here not to be measured — — — — —, as in *Pyth.* 1. 20. Boeckh's πλ. μελιγλ. τε in l. 2 would help the rhythm and cause the poem to fall into four periods: I. stichic, vv. 1-2 - 6. 6; II. palinodic, vv. 3-6 - 3, 4. 5; 3, 4. 5; III. mesodic, vv. 7-8 = 3. 4, 3; IV. palinodic antisthetic, vv. 9-12 6. 4, 3; 4. 3, 6. The ms. reading is, however, defensible. The extent of the poem cannot be determined though line 12 has a final ring to it. In Kallim. *Hymn to Demeter* the last note but one is φέρβε καὶ εἶρᾶν, ἔν' δὲ ἄρρε τήνος ἀμάσῃ. Since we do not know where the epode begins, all speculation is futile as to the division of the fragment. Bergk began the epode with l. 6. From a metrical point of view, l. 7 suggests the beginning; at least if Bacchylides' manner was Pindar's manner. The reconstruction of Blass *R. M.* 32. 460 is over hazardous (l. 1 - last verse of epode, 2-7 strophe, 8-12 antistr.). Perhaps the poem was written after the battle at the Eurymedon (460), when an altar was erected to Peace (Plut. *Kimon* 13). But even in time of war the poet may dream of peace.

XIV. Clem. Alex. *Strom.* 5. 687; from a paian. A reply, perhaps ironical, to Pindar's teaching *Ol.* 2. 86 σοφὸς δὲ πολλὰ Φειδῶς φησὶ | μαθόντες δὲ λάβροι παγγλωσσίᾳ, κόρακες ὡς, ἀκραντα



γαρύετον | Διὸς πρὸς δρυὶν χα θεῶν, where the scholiast finds a reference to Simonides and Bacchylides (cf. *Ol.* 9. 100, *Nem.* 3. 41). Like ἀρετή (except to Sokrates), σοφία is not διδακτική. Here the σοφία is that of the poet (*Alkm.* v.). The presence of a personal element in a paian is noteworthy.—1. ἕτερος ἐξ ἑτέρου: Bacch. confesses his debt to Hesiod in ii. 191. τό τε πάλαι: cf. *Iliad* I 105 ἡμὲν πάλαι ἥδ' ἐτι καὶ νῦν, *Soph. Antig.* 181, *El.* 676 νῦν τε καὶ πάλαι, *Phil.* 966 οὐ νῦν πρῶτον ἀλλὰ καὶ πάλαι.—2. ῥᾶστον: scil. ἐστι; see on *Anakr.* xvi. 6. ἀρρήτων: heretofore 'unuttered' in song. Note the difference from tragic usage. πύλας. πύλας θμῶν ἀναπιπνόμεν *Pind. Ol.* 6. 27. The passage reminds one of *Hor.* 4. 2. 27-32. *Frag.* 63 (37) εἰ δὲ λέγει τις ἄλλως, πλατεῖα κέλευθος may be another reply to Pindar, or a reference to legitimate variations in the treatment of myth.—Metre: logaoediac.

**XV.** *Stob. Flor.* 108. 26 (12 *Flor.* 1. 6, *Apostol.* 6. 55); a prosodion. For the sentiment cf. *Hor.* 1. 9. 9 ff., 2. 16. 25 ff., *Epist.* 1. 11. 28 ff.—1. ὁδός: so σοφίας ὁδόν *Pind.* x. 4. ὁδός is associated with δρᾶς also in *Aisch. Agam.* 1119.—2. τελεῶ τὸν βίον *Soph. Antig.* 1114. The thought recurs in *Alkm.* iv. 37.—4. τὸ παρ' ἄμαρ: absol. temporal accus. The article in such phrases as τὸ πρὸ τοῦ, τὸ ἀπὸ τούτων, τὸ αὐτίκα marks the expressed or latent opposition between the time in question and some other time (*Krug.* 50. 5. 13). The plural in τὰ νῦν etc. is slightly different.—5. Cf. *ἐλαπτομαι ἀλγεσιν ἦτορ* *Moschos* 4. 39. *ἔον*: as *δὲ θυμὸν ἀνήσεται* *H.* 173. To this fragment may belong 49 (20) τί γὰρ ἐλαφρόν (=κουφίζω, cf. *Theokr.* 2. 92) ἐτ' ἐστ' ἀπρακτ' ὀδιδόμενον δονεῖν | καρδίαν.—Metre: logaoedic. The simple forms (pherecratics and glyconics) are used. In reference to the fact that the poem is called a prosodion it may be noted that *Dion. Halik.* says that the prosodiae is a union of the glyconic and pherecratic.

**XVI.** *Stob. Flor.* 11. 7, and on a gem in *Caylus' Rec. d'Antiq.* 5. pl. 50. 4; from a hyporcheme.—1. Ἀνδρία λίθος (*lapis lydius*): the καθαρὰ βάσανος. Transference to the moral sphere in *Pind. Pyth.* 10. 67 πειρώντι δὲ καὶ χρυσὸς ἐν βασιάνῃ πρέπει | καὶ νόος ὀρθός, *Sim.* 175 οἷ' ἐστιν μείζων βάσανος χρόνον οὐδενὸς ἔργου, | δὲ καὶ ὅπα στέρνοισι ἀνδρὸς ἔδειξε νόον, *Cheilon* ἐν μὲν λιθίναις ἀκόνασι ὃ χρυσὸς ἐξετάζεται | διδοὺς βάσανον φανεράν· ἐν δὲ χρυσῷ | ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῖς ἔδωκ' ἐλεγχόν, *Pind. Frag.* 122. 13, *Eur. Med.* 516, *Hippol.* 925, *Theokr.* 12. 36. See also on *skol.* v., and cf. *schol. Plato Gorg.* 486 D, *Apostol.* 10. 99. Bergk would insert, after l. 2, *Frag.* 43 (*K.* 67) χρυσὸν βροτῶν γνώμασι μανίει καθαρόν. The poem may have contained the words (*Stob. Flor.* 11. 2) Ἀλαδία θεῶν ὀμῆπολις, μόνα θεοῖς συνδιατωμένα. σοφία . . . ἀλάδεια: the

voice of the poet is the voice of truth; not hendiadys, but 'as poetic art, so does truth' (τε . . . τε). So *verissimum et sapientissimum indicem* Cicero *Sex. Rosc. Amer.* 30. 84. For the verb in the singular with a compound subject (Archil. 16, Pind. *Ol.* 5. 15, *Pyth.* 10. 10), cp. the remark of Landor, a *propos* of Milton's "where flows Ganges and Indus." "The small fry will carp at this, which is often an elegance, but oftener in Greek than in Latin, in Latin than in French, in French than in English." See *A. J. P.* 3. 422. Reading σοφίαν τε παγκ' ἐλέγχει (v.l.) it is Truth that brings to naught the counsels of the wise. Cf. Pind. xxviii., *Ol.* 10. 3 ff. θυγάτηρ Ἀλάθεια Διὸς, ὁρθὰ χερσὶ ἐρικτεον ψευδέων | ἐνὶ πᾶν ἀλιτοξένων.—Metre. Iogacodic. Rosbach thinks the first verse contains cretics. Others find epitrites here.

**XVII.** Athen. 2. 39 E; a skolion, not an erotikon, as is often maintained. The only poem of Bacch. cited under the latter title (Frag. 53 K, 24 B) is of a different character.—1. γλυκεὶ ἀνάγκᾳ: Spenser's *deare constraint*. Imitated by Hor. 3. 21. 13 *tu lenes tormentum ingenio admoveas plerumque duro*. The Latin oxymoron is less delicate than the Greek. Cf. *inno tortura*, *Epid.* 1. 18. 38. The γλ. ἀνάγκᾳ is a *πειθανάγκη*; cf. κρατερὴ ἀνάγκη Z 458, κακὰ ἀνάγκᾳ Theokr. 16. 85, *sacra necessitas*. There is no reference to the *anancacum*, the 'bowl of compulsion' Plaut. *Rudens* 2. 3. 34 *ἀνάγκαν vocat mellitissimus poeta τὴν φρενῶν ἐκστάσιν quum potu liberalius vino homo suae spontis non est neque mentis sanae* (Casaub.). Cf. Pind. *Nem.* 9. 51 βιατὰν ἀμπέλου παῖδα.—2. σενομένων: gen. absol. Cf. Alk. xx. 5. σ' κυλ. is a stronger expression than κυλικῶν περινισσομένων Phokyl. 11. The ablative gen. demanded by the ms. σενομένα is harsh (though we find ἀρχομαι without ἐκ; see on Ibyk. i. 2), and we expect ἀπὸ or ἐκ (σενομένα 'κ van Herwerden). θάλλησι: cf. *caluisse* in Hor. 3. 21. 11 *narratur et prisca Catonis saepe mero c. virtus*. θάλλησι of the mss. cannot be defended as an example of the *schema Ibyceum* (see on Ibyk. viii.); θάλλειν does not occur and is ill supported by θαλλεῖν in *Et. Mag.* A temporal conjunction preceded in l. 1. For the retention of the epic -σι cf. 19. 3 δς ἂν λάχῃσι.—3. δ': apodotic. It is hardly possible to explain Κύπριδός (without δ') as due to the influence of F, of which ἐλπίς or ἐλπομαι shows no trace in Bacch. Michelangeli reads θυμὸν | Κύπριδος ἐλπίς διαιβ. with asyndeton, which is not uncommon in Bacch. (ii. 144, 145, v. 92, ix. 119), even in some few passages not marked by strong excitement, and occurs regularly when the second clause gives a reason for the first. But the narration is not rapid in the present place. The genitive after διαιβ. might be inexactly paralleled



by πυρός θέρηται Z 331. With the passage cf. Eur. *Bacch.* 773, Hor. 3. 18. 6.

4 ἀμμεγνυμένα: μέγνυμι not μεγνυμι (μειξω, ἐμειξα) is the correct form. Love is a potent spice to wine. Διον. δώροισι: so Διωνύσου δῶρον Theogn 976, i.e. οἶνος, which is the subj. of πέμπει. 5. μερίμνας: 'thoughts,' 'desires,' not 'cares'; ὑψ. πέμπει is not 'dissipate.' Cf. Pind. *Pyth.* 8. 88 ὁ δὲ καλὸν τι νέον λαχὼν . . . ἐξ ἐλπίδος πέταται | ὑποπτέροις ἀνορεαῖς, ἔχων | κρέσσονα πλοῖτον μερίμναν, Eur. *H. F.* 653 κατ' αἰθέρα . . . φορεῖσθω. With this picture of the exaltation of the worshipper of Dionysos cf. Pind. xxx. (a passage that was either the model of Bacch. or Pindar's attempt to outdo by richer imagination and statelier phrase the graceful fancy of his younger rival), Aristoph. *Eq.* 90 ff. οἶνον σὺ ταλμᾶς εἰς ἐπίνοιαν λαιδορεῖς; | οἶνου γὰρ εὖροις ἂν τι πρακτικώτερον; | ὄρεᾶς; ὅταν πινῶσιν ἄνθρωποι, τότε πλουτοῦσαι, διαπράττουσι, βικῶσιν δικασ, | εὐδαιμονοῦσιν, ὠφελοῦσι τοῖς φίλοις, Plato *Rep.* 9. 573 c καὶ μὴν δ' γε (ὁ μεθύσθεις) μαινόμενος . . . οἱ μιν ἄνθρωπων, ἀλλὰ καὶ θεῶν ἐπιχειρεῖ τε καὶ ἐλπίζει δυνατός εἶναι ἀρχειν, Arist. *Eth.* 1117 a 14 τοιοῦτων δὲ ποιοῦσι καὶ οἱ μεθύσκόμενοι· εἰ ἐλπίδες γὰρ γίνονται, *Ανακτεονί.* 46. 1 ff. ὅταν ὁ Βακχος εἰσέλθῃ, | εἶδουσιν αἱ μερίμναι· | δοκῶ δ' ἔχειν τὰ Κροισου. | . . . πατῶ δ' ἀπαντα θυμῷ, Hor. 3. 21. 17 ff. tu sibi redueis mentibus anxia viresque et adulis cornua pinguet, | prout te neque iratos trementis rerum apices neque militum arma, and *Epist.* 1. 5. 16 ff. quid non ebrietas desumat? operta recludit, spes videt esse ratas, ad proelia trudit mentem, sollicitis animis onus eximit, adducet artes. | secundi calices quem non fecere disertum? | contracta quem non in paupertate solutum? Tibull. 3. 6. 13 ille facit datus animos deus (Liber), Ovid *Ars Amat.* 1. 237 ff. rina parant animos faciuntque caloribus ardor, | cura fuit multo dulciusque mero. | tunc veniunt risus, tunc pauper cornua sumit etc. Shakesp. 'Henry IV.' ii. 4. 3: Falstaff "A good sherris sack . . . ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it, makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes"; Burns' 'Tarn o' Shanter': "Kings may be blest, but Tam was glorious, | O'er a' the ill o' life victorious." Our passage recalls Solon 13. 37 ff. (the unsubstantial dreams of hope) 6. αντίχ'· asyndeton as Δ 69. ὁ μὲν—ὁ πίνων, not Dionysos. Instead of ὁ δὲ a shift to the dative. κράδεμνα: pl. of a city's battlements (v 388). Demades (Athen. 3. 99 v) called a city's wall εὐθῆς τῆς πόλεως Hdt. 7. 139 (cf. Xen. *Symp.* 4. 38) τειχέων λιθῶνες, 1. 181 τείχος θώρηξ ἐστί, Anacr. 72 στέφανος πόλεως Λύαν· κρηδεμνα λῆειν II 100, v 388. Attic λῆειν with the ὁ derived from λῶσω,

ἔλκω: so *velkeā* λείη η 74 from *velkeā* λίσω Ξ 205.—7. *μοναρχήσιν*: *cum dat.* as with *ἀνάσσω*, *ἀρχω*, *ἡγεμονεύω* etc. The future is unobjectionable: dreams are not merely of a present paradise.

8. χρυσῶ: δ 73, Hor. 2. 18. *I non ebur neque aureum | mea renidet in domo lacunar.* μαρμαίρουσιν: Alk. xxiv. 1. — 9 πόντον: the sea glitters in the sunlight, unvisited by storms. δλς μαρμαρέη Ξ 273. Bergk conjectured καρπών. 10. In the time of Vespasian Egypt supplied Rome with one third of all the grain imported into that city.—Metre: dact.-epitrite, which here appears with a new force. We have three monostrophic stanzas. I am unable to accept the view of those scholars who, on the analogy of certain of Pindar's skolia, think that this poem was sung by a chorus.

**XVIII.** Athen. 11. 500 B. The poem has also been regarded as a paian and as a hymn. It may have been composed at the time of the Attic festival *Anakeia*, which owed its name to the fact that the Dioskuroi, who are here bidden to the *theoxenia*, were called *Ἄνακες* at Athens. Here, as at Sparta, they were entertained as stranger-guests in the *prytaneion*, where a simple meal was set before them. Pindar's third Olympian ode was composed for the *theoxenia*. See Harrison *Mythol. and Monum.* 157, Deneken *de theoxenia* 2, Wassner *de heroum cultu* 4. By its style and metre Hor. 2. 18 1 ff (*non ebur neque aureum . . . at fides et ingeni benigna vena est*) is shown to be an imitation of this poem. Cf. 2. 16. 37 38.—2. *βοιωτίοισιν*: as Kor. i. Note the absence of diaeresis in the verse. Boiotian *scyphi* were associated with Herakles, the Theban hero, because they were rustic in appearance and contained more wine than the *κολιφ* or other vessels. The interlaced handle, the *nodus Herculis* (Pliny *H. N.* 28. 63), was used either as a decorative device or for its medicinal value (as a serpent coil). The *scyphus* was originally of wood or earthenware.—Metre: apparently a trochaic heptapody catal. + a pentapody, a metre that is surprising, since its continuation throughout an entire poem would seem to produce an unsatisfactory effect. In choral poetry trochaic systems seem to have been restricted to sympotic, erotic, and skoptic poetry. Rossbach suggests that the measure may be epitritic (cf. Timokr. iv.).

**XIX.** Stob. *Eccl. Phys.* 1 5. 3. The succession of parathetic substantives in 1-2 is a mark of the poet's style. — 2. *ἀγνάμπτως*: cf. *ἀγνάμπτων ἐρώτων* 9 73. *Ἄρης*: cf. Hdt. 1. 87 οὐδὲς γὰρ οὕτω ἀνδρότῳ ἐστὶ δοτὶς πόλεμον πρὸ εἰρήνης αἰρέεται, κ.τ.λ.—3. *νέφος* in its metaphorical sense is properly applied

only to *Ἄρης* and *στάσις* (cf. *πολέμοιο νέφος* P 243, *τὸν κίνδυνον παρελθεῖν ὥσπερ νέφος* Demos. 18. 291, *νέφος οἰμωγῆς* Ear. *Med.* 107). Of two opposites the second is regularly taken up in a following statement, but, as Farnell observed, the poet may mean that fate dispenses calamity rather than prosperity  
 Metre: dact.-epitrite.

**XX.** Schol. Apoll. Rhod. 3. 467; perhaps from a hymn. Since the setting Moon appears to descend into the lower world, the epithets of Hekate are derived from her quality as goddess of light (*φωσφορος*, *λαμπαδοῦχος*) and of darkness (*νυκτιπόλος*). *δαδοφόρε*: cf. *Hymn* 5. 52 *σέλας ἐν χερσὶν ἔχουσα*. The name *Ἑκάτη* is to be connected with *Ἑκατος*, Apollo the sun god. The earliest genealogy made her the daughter of the Titan Perses and Asteria. Later her parents are Zeus and Hera. *μελανοκόλπου*: cf. Alkm. xx. *νυκτὸς μελαίνας στέρον*. Bacch. says of *Day* (7. 1) *ἀπαρὰ θυγατρὸς Ἥρῃος τε καὶ Νυκτὸς*.

## MELANIPPIDES.

It is difficult to follow Suidas in distinguishing two dithyrambic poets of this name. Bergk indeed accepts the distinction and refers a victory of the older poet to 494. But if Suidas' *γεγονώς* *Ol.* 65 (520) refers to the *birth* of the grandfather, we must reconcile this date with the fact that the grandson of the same name died, apparently at an advanced age, before 413. Or, if *γεγονώς* refers to the *floruit* of the older poet, why is his name passed over by those ancient students of literature who claimed that Lasos, and not Arion, was the oldest dithyrambic poet? It is also singular that the father of both poets is called Kriton, though the younger was the child of a daughter of the elder poet. (Except in the case of families with two or more sons children were not usually named after their maternal grandfather.) If there was an elder Melanippides, I believe that he was a musician and not a poet; but we have probably to do with only one person, and the assumption of two of the same name is on a plane with Suidas' two Sapphos, two tragic poets Nichomachos and Phrynichos and two comic poets Krates. See Rohde *R. M.* 33. 213.

Melanippides was a native of Melos and the most famous dithyrambic poet of his time. In Xen. *Mem.* 1. 4. 3. Sokrates regards him as a master in his art, and to be compared with Homer, Sophokles, Polykleitos, and Zeuxis. He probably lived to old age, and died in Makedonia at the court of Perdikkas (454-413). Though a Dorian, he effected many innovations in the dithyramb. He employed *ἀναβολαί* and free rhythms for the strophe and antistrophe of the older dithyramb (as we still find them in Bacchylides) and enhanced the importance of the musician, whose encroachment upon the province of the poet had already commenced in the time of Pratinas and Lasos. With Melanippides those artifices of musical composition which indicate that technique was cultivated as an end in itself become still more pronounced. Pherekrates, the comic poet, made him responsible for the beginning of the degeneracy in his art. Ποίησις says (Frag. 145):

Ἔμοι γὰρ ἤρξε τῶν κακῶν Μελανιππίδης,  
 ἐν τοῖσι πρώτοις δὲ λαβὼν ἀνῆκέ με  
 χαλαρωτέραν τ' ἐποίησε χορδαῖς δώδεκα,  
 ἀλλ' οὖν ὅμοι οὗτοι μὲν ἦν ἀποχρῶν ἀνὴρ  
 ἔμοιγε . . . πρὸς τὰ νῦν κακά.

His innovations were, she continues, less fatal than those of Kinesias, Phrynis, or Timotheos. We possess fragments of dithyrambs entitled *Danaids*, *Marsyas*, and *Persephone*, subjects which stand in no immediate relation to the cult of Dionysos. The language of Melanippides, though often elegant, is artificial, and his occasional simplicity does not conceal his poverty of thought. He adopts the dactylo-epitritic measure, but under his hand it loses its old-time dignity and calm. Resolution of the thesis is so frequent in his epitrites as to constitute an important modification of the ancient severity of style. Besides dithyrambs, he wrote epics, elegies, and epigrams, though these are attributed by Suidas to his grandfather. Meleager inserted some of the epigrams in his *Anthology*. (*Anth. Pal.* 4. 1. 7.)

**I.** Athen. 14. 651 F. It is uncertain whether this obscure fragment contains a description of the punishment of the Danaids. If the daughters of Danaos formed the chorus, their number was just that of the cyclic chorus.—1. μορφᾶν: Pind. *Isthm.* 7. 22.—2 Crusius would retain τὰν αὐτὰν γυναικείαν, translating 'the same women's quarters'; in Bergk's οὐ διαίταν τὰν γ. we expect οὐδέ.—3. For the opposition between 1-2 and the foll., cf. Pind. *Pyth.* 9. 18 ἃ μὲν οὐθ' ἰστών παλιμβαμούς ἐφιλησεν ὁδούς . . . ἀλλὰ . . . κεραίζεν ἀγρίους θήρας.—5. ἱερόδακρυ: cf. Pind. *Frag.* 122. 3 τὰς χλωρὰς λιβάνου ξανθὰ δάκρυ.—Metre: dact.-epitrite.

**II.** Athen. 14. 616 E; from the *Marsyas*, the theme of which was the contest of the flute with the kithara. According to the story, which arose at Athens in the fifth century, Athena, who had invented the flute (Pind. *Pyth.* 12. 7), threw it away on discovering that its use disfigured her cheeks. The Lateran *Marsyas*, a copy of the celebrated work of Myron, represents the satyr's consternation when confronted by the goddess, whose wrath was aroused by his presumption in raising from the ground the instrument rejected by her. See Frazer on Paus. 1. 24. 1. The legend that *Marsyas* the flutist was flayed by Apollo because he dared to contend in musical skill with the god points to the opposition of the early Greeks to the orgiastic instrument of the Phrygians. The invention of the double flute is also referred to *Marsyas*, who introduced the φορβειά. A later age became reconciled to the flute—*Sakadas'* Pythian nome was famous—and an auletic home even bore Athena's name. The flute was in disfavour with the poets at Athens shortly before the Peloponnesian war because of its aggressiveness, and an Attic epigram says

Ἄνδρ' ἔμμε ἀλλήτῃσι θεοὶ νόον οὐκ ἐνέφουσιν,  
ἀλλ' ἔμμε τῷ φουσῇ χῶ νόοι ἐκπέτταται.

The second fragment of *Melanippides* does not, however, prove that the poet was himself hostile to a proper restriction of the music of the flute in the dithyramb. See *Telestes* i.—2. τῶργαν': the plural of the double flute, as in Dion. Halik. *de comp. verb.* 11 (so αἰόλοι often in Pind.).—3. τε . . . τε: 'as she hurled, she said'; cf. Sim. xiii. 4.—4. με: the personal for the reflexive pronoun is usually employed either when there is a contrast between two persons or when the speaker puts himself in an objective position. As subject of the inf., ἐμέ is generally used in Attic, not the reflexive.—Metre: dact.-epitrite, verses 2-4 in stichic succession.

**III.** Athen. 9. 429 O; perhaps from the *Cineus*. Cf. Pind. *Frag.* 166. Athen. 1. 11 A, quoting Il. I 119 ἦ οὐ γὰρ μεθύων, ἦ



μ' ἐβλαψαν θεοὶ αὐτοί, says εἰς τὴν αὐτὴν τιθεῖς πλάστιγγα τὴν μέθην τῇ μανίᾳ. Sim. 221 says that wine and music have a common source.—2. τὸ πρῶν: Hom., Archil. 94, Theogn. 483.

—4. παράπληκτον: here and Soph. *Aias* 230 (of χεῖρ).—Metre: logaoedic.

IV. Clem. Alex. *Strom.* 5. 716. This prayer with its strange modern voice is probably addressed to Dionysos whose cult inculcated faith in immortality. This is the only passage in a lyric poet, apart from Pindar, which expressly attests a belief in the immortality of the soul. θαῦμα βροτῶν: as θ. βροτοῖσι λ 287. Cf. Διόνυσον, χάριμα βροτοῖσιν Ξ 325.—Metre: logaoedic (or log. and cretic?).

V. Plutarch *Erot.* 15. —Metre: dact.-epitrite.

## ARIPHON.

ARIPHON was born at Sikyon, the old home of the dithyramb, but lived at Athens either during or shortly after the Peloponnesian war. A choregie inscription of the beginning of the fourth century (*C. I. A.* 2. 1280) has Ἀριφρών ἐδίδασκεν, but the omission of the name of the victorious tribe makes against the conclusion that the document refers to a dithyrambic contest. The poem on Health is a sympotic paian, not a skolion as Brunck, Ilgen, and others thought it. The worship of Hygieia seems to have spread from Argolis to Athens, though most scholars hold that it originated in Attica; at least it is noteworthy that the oldest known seat of her cult is Sikyon (Paus. 2. 11. 6), the birth place of the poet. The Sikyonian painter Nikophanes represented her in company with her three sisters. See *J. H. S.* 5. 82 ff.

The *Paian to Hygieia* is quoted by Athen. 15. 702 A, and is reproduced in a corrupt form on an inscription that is not older than about 300 A.D. (*C. I. A.* 3. 171—Kaibel 1027). It was inscribed in the Asklepieion at Athens. The poem was famous in a later period: Lucian, who cites v. 1 (*de lapsu* 6), says that it was 'known to everybody,' and Max. Tyr. 13. 229, also citing v. 1, testifies that it was still sung in the time of Commodus.

1. That Hygieia is a relatively late personification is clear from the fact that she was not regarded by mythology as a



traditional figure. Sim. xxx. and Skol. vi. do not admit the personification. **πρεσβίστα**: unless the poet here claims a fictitious antiquity for Hygieia, the epithet means 'most august,' not 'most ancient.' Aristeides l. 22, it is true, says 'Ἀθηναίων οἱ πρεσβίστοι καὶ Ὑγιείας Ἀθηνᾶς βωμὸν ἰδρύσαντο, but he is speaking of Athena Hygieia. An Orphic poet (Stob. *Ecl. Phys.* l. 2. 31) has, pardonably, **πρεσβίστας θεᾶς Ὑγιείας μελιχοδόωροι. μετὰ σεῦ**: cf. Theokr. 16. 108 τί γὰρ Χαρίτων ἀγαπητὸν ἄνθρωπος ἀπάνευθεν; αἶε Χαρίτεσσιν ἄμ' εἴην. **μ. σεῦ** and **μ. σεῖο** L. 7 (Sim. 95) follow **μ. εἰς** Hes. *Theogon.* 392, the oldest example of **μ.** with the singular, which occurs only four or five times before Sophokles (Mommson). Homer and Pind. use **μ.** only with the plural. See on Sa. xxiv. 4. Stes. viii. is a doubtful example. -2. **σύνοικος**: see on Sa. xxviii. and cf. Sim. i. 6 οἰκέταν. With the two prayers cf. Eur. *Frag.* 897 *συνεῖην . . . ναίωμι.* -3 ff. This is the earliest trace of the tendency to attribute blessings to Hygieia. Asklepios and Hygieia are οἱ δύο σωτῆρες θεοί, οἱ τὴν γῆν ἅπασαν σφῆρουν (Aristeides l. 397). Late poets call Hygieia ἀγλαόδωρος, φερόμβιος, μήτηρ πάντων. **πλούτου**: Orphic *Hymn* 68. 9 οὔτε γὰρ ὀλβοδότης Πλοῦτος γλυκερὸς θαλίσσιν, οὔτε γέρων πολύμοχθος ἄτερ σέο γίνεται ἀνὴρ. Health and wealth are combined in **πλουθυγεία** Aristoph. *Veap.* 677. **χάρις**: Sim. xxx. -4 Cf. *Ισοδαιμων βασιλεὺς* Aisch. *Persai* 633, *Ισοθεος τυραννίς* Eur. *Troad.* 1169. 5. Hesych. glosses *ἐρκεσιν* with *δικτύοις* ('cast-net'). *ἀρκυς* is a stake-net. Cf. *Hyk.* ii. 3. -6. Cf. *Kritias* 2. 21 τὴν *τερπνοτάτην θεῶν θυγατέρα Ὑγιείαν*, *εἰς* *pop.* 47. 23 *σὺν τερπνοτάτῃ υγιείᾳ. ἀμπνοά*: *μοχθῶν ἀμπνοά* Pind. *Ol.* 8. 7. -8. **τέθαλα**: perhaps this word should end l. 7. **πάντα** is omitted in the inscription. **δαρος**: *vulgs.* *εἶαρ*, and so Boeckh, and Schneidewin, who explains *instar veris, quod Gratiae reddunt pulchrum, affulgent* (cf. Hor. 4. 5. 6). This use of *εἶαρ* may suit late poetry (*Χαρίτων ἐξαπόδωκεν εἶαρ Anth. Pal.* 7. 599, *Ποθων εἶαρ ib.* 7. 29, *Εμνων εἶαρ ib.* 7. 12). Bergk read *εἶαρι*, Crusius *δαροις*. We find the sing. *δαρος*, of Jason's speech, Pind. *Pyth.* 4. 137, but the plur. is usual, as *δαροι* *νιμφαν* Kallim. 5. 66. The Graces are the sources of delight, Pind. *Ol.* 14. 5. With **λάμπει δαρος** cf. *niteat oratio* Cic. *Fin.* 4. 3. 5, and see on Bacch. xiii. 12. It is to be noted that the paian does not contain the refrain *ὦ Παιάν*, which Athen. 15. 696 E regards as the sign-mark of the genuine paian.—Metre: dact.-epitrite. Note the dissyllabic anacruses, and the ithyphallic at the close of v. 6, not at the close of the strophe as often in the drama.

## LIKYMNIOS.

Thus dithyrambic poet came from Chios to Athens, where he studied rhetoric under Gorgias. Like some others he combined rhetoric with poetry. His treatise on the art of rhetoric contained technical expressions (*ἐπούρωσις*, *ἀποπλάνησις* etc.) that savoured of the dithyramb. Aristotle censured them as 'empty and frivolous' because they lacked distinctness. Cf. Plato *Phaidros* 267 c. One of Likymnios' teachings was that a name derives its beauty or its deformity partly from the sound and partly from the meaning. His dithyrambs were suited for reading and not for representation.

**L.** Sextus Emp. 11. 49. Likymnios' conception of Hygieia is highly singular, at least for the classical age. Before the Roman period she was regarded as a maiden, and it is not until *Orphic Hymn* 67. 7 that she is called the wife of Asklepios, and *μητέρα πάντων* (68. 2). Wilamowitz *Isyllos* 192 thinks the artistic type was originally that of a matron, as in the case of the Eirene of Kephisodotos. See Roscher 1. 2781. A curious parallel in cult is *Ἀθηνᾶ Μητέρα* Paus. 5. 3. 2. The relation of Hygieia to Apollo is obscure. Is she his daughter, as Asklepios is his son? Theon *Progymn.* 9 says *εἰ τις φαίη τὴν Ἴγ. Ἀπολλωνοῦ εἶναι θυγατέρα.*—**S.** Cf. *ᾠρῆς γελώσης* Chairemon 14. 11, *φρὴν ἀγέλαστος* Aisch. Frag. 290. - 4 ff. It is uncertain whether Sextus has wrongly attributed these lines to L., whether L. borrowed them from Ariphron or *vice versa*, or whether both poets took them from some common source, e.g. the païans in honour of Asklepios sung at Athens on the eighth of Elaphebolion, a day sacred to the god of healing. Hymns to the allegorical daughter of Asklepios may have been popular at Athens whose tutelary goddess herself bore the title *Ἱγία*. (For the similarity between the two poems, compare the opening of the *Throstle and Nightingale* and *Spring and Love Song*.) Roszbach argues that the regular form of the dactylo-epitrites of L. proves his priority to Ariphron, and thinks that nothing is lost at the beginning of v. 1 (anap.-iamb. proode as in Pind.; cf. *Nem.* 10. 1). Perhaps the poem of L. contained a reference to virtue (Plut. *de virt. mor.* 10). Plut. has ll. 4, 5 in mind in *de frat. amore* 2, but does not state whether he is quoting Ariphron or Likymnios.

**II.** Stob. *Ecl. Phys.* 1 41. 50. The subject of βρίκει is 'Αχέρων. Another fragment: 'Αχέρων ἄχρα, βροτοῖσι πορθμεύει . . . recalls Aisch. *Agam.* 1558 ὠκυπόρων | πορθμευμ' ἄχρων. Melan. etymologizes 'Αχέρων in Frag 3: ἄχρα ῥοοῖσι προχέων 'Αχέρων.—Metre: dact.-epitrite.

**III.** Athen. 13. 564 c; perhaps from a local (Karian?) myth. The story gave birth to the proverb Ἐνδυμίωνος ὕπνον καθεύδεις (Leutsch *Paroem.* 2. 25). In illustration of his theme that love resides in the eye, Athen. cites Sa. ix., Pind. xv., Soph. Frag. 433. Cf. Shakesp. *Cymb.* 2. 2. 19 "The flame o' the taper Bows toward her, and would under-peep her lids, | To see the enclosed lights." Sleep is μαλακαίγῃτος Aristotle *Arta* 1. 8. ὀμμάτων ἀνύγαις: cf. Eur. *Ion* 1072, *Phoin.* 1564.—Metre: dact.-epitrite.

## ION.

Ion of Chios, a versatile genius, composed tragedies, elegies, melic poetry, and even history or memoirs. He was the first poet who also wrote in prose. The ancients praise his external correctness and polish, but the author of the treatise *On the Sublime* says that one tragedy of Sophokles was worth all of Ion's. He was acquainted with Aischylos, Sophokles, Kimon, and Perikles. He died in Athens in 422 B.C.

**I.** Athen. 2. 35 κ.—2. παῖδα. Dionysos was represented as a youth by Kalamis (about 470) but the early type was that of a bearded man. ταυρωπὸν: see on *FOIK-SONGS* v. νέον οὐ νέον: wine that is new as regards age, old through its strength. 3. βαρνυδούπων: before Ion the adj. is used only of Zeus or of the winds. Dionysos himself is ἐριβρομος. ἐρώτων: cf. Eur. *Bacch.* 773 οἷοι δὲ μηκέτ' ὄντος οὐκ ἔστιν Κυπρίη. ἀερίνοον: Panyasis 13. 13 ἐν φρεσὶ θυμὸν ἀέρον of the θβρις οἶνον.—4. Cf. *Ion* Eleg. 1. 14 Διονυσέ, συμποσίω πρότανι.—Metre: dact.-epitrite.

**II.** Schol. Aristoph. *Pax* 835: because of these lines Ion was called δοῖος ἀστῆρ. ἀεροφοῖταν may — 'roaming in air,' as perhaps in Aischylos (cf. Aristoph. *Ran.* 1291) or — ἡεροφ. 'roaming in darkness' (so of the Moon in *Orphic Hymn* 9. 2). Schneidewin regarded ἡέριος as the first part of the word, and compared Plaut. *Men.* 1. 2. 62 inde usque ad diurnata

*stellam crastinam potabimus*, Hor. 3. 21. 23 *vivaeque producent lucernae*, | *dum rediens fujat astra Phoebus*. Λευκοπτόρυα: cf. Eur. *Troad.* 848 λευκοπτόρου ἡμέρας, Val. Flaccus 6. 507 *qualis roseis et Lucifer alis*, | *quem Venus illustri gaudet producere coelo*.—Metre = iogaeodic.

## EURIPIDES.

In addition to his dramas, Euripides (480-406) composed several lyric poems, epigrams, an ἐπικηδεῖον on the destruction of the Athenians at Syracuse, and an ode to Alkibiades (Plut. *Vita Alcib.* 11, cf. *Vita Demosth.* 1, Athen. 1. 3E), which is called an epinikion and an enkomion.

At the famous Olympic festival of 420 B.C. (so Grote; others 424 or 416) Alkibiades entered no less than seven quadrigae, and won the first prize, coming in also second and fourth according to Plut. and to Thuk. 6. 16. 2 in a speech which he puts into the mouth of the victor (διότι ἄρματα μὲν ἑπτὰ καθῆκα, ὅσα οὐδεὶς πω ἰδιώτης πρότερον, ἐνίκησα δέ, καὶ δεύτερος καὶ τέταρτος ἐγενόμην). Though Euripides' statement that he came in third is adopted by Isokr. *de bigis* 353 § 34, it cannot well hold ground against that of the historian, which is intrinsically more probable, since Alkibiades was not remarkable for modesty.

2. μῆδεις: contrast the definite οὐδεὶς in Thuk. (Goodwin *Gram.* 1613, Hadley Allen *Gram.* 1026).—4. Διός: (τῷ Reiske). Grote's argument that all of Alkibiades' seven chariots could not have run in one and the same race, even if true, does not prove that δις (mss.) is correct. All our other evidence goes to show that a victor received only one crown. Pindar uses στέφανος of a single victory *Ol.* 3. 6, *Pyth.* 10. 26. Line 3 and the passage in Thuk. mean only *one* victory. Athen. 1. 1. uses νίκας inexactly.—5. Cf. Hdt. 6. 103 νικῶν παραδοῖ ἀνακηρυχθῆναι.—Metre: dact.-epitrite.

## PHILOXENOS.

The life of Philoxenos was full of vicissitude. Born in 435 in Kythera, he became a Lakonian slave when the

Spartans regained the island, probably after the ruin of the Athenian cause at Syracuse, and finally passed into the possession of the poet Melanippides, who educated him in his art and liberated him. Like Simonides, Philoxenos was a man of the world, a friend of princes, and many stories are related of his nimble wit at the Syracusan court. His friendship with Dionysios the Elder was finally broken either by his frank criticism of the tragedies of the tyrant or in consequence of his passion for Galateia, a beautiful fluteplayer, who was the mistress of Dionysios. Released from prison by the prince to pass judgment on his verse, the poet exclaimed *ἀπαγέ με εἰς λατομίας*. In his confinement he revenged himself by composing his famous dithyramb entitled either *Kyklops* or *Galateia*, in which the poet represented himself as Odysseus, who, to take vengeance on Polyphemos (Dionysios), estranged the affections of the nymph Galateia, of whom the *Kyklops* was enamoured. This dithyramb was imitated by Theokritos in his eleventh idyl. After the poet's withdrawal from Syracuse, he lived at Tarentum, then in Greece, and finally in Asia Minor. He died at Ephesos in 380.

Philoxenos composed twenty-four dithyrambs, of which only a few titles survive: *Kyklops* or *Galateia*, *Mysoi*, *Syros* (or *Satyros*), *Komastes*, *Persai*. By introducing solos (*μελῆ*) into the dithyramb he assimilated this class of lyric to the *nómos*, the characteristic mark of which was the solo. We know that in the *Kyklops* the solo singers acted out their parts. Under the hands of Philoxenos the dithyramb assumed a highly dramatic character. Though his text is praised by the comic poet Antiphanes not only for the novelty but also for the propriety of its diction, the musical and mimetic elements were the essential features. The music abounded in transitions of the modes and in colour effects. Adherents of the older style, such as Aristophanes and Pherekrates, regarded him as a trifier and debaser of his art. But his popularity was so great that during his lifetime his melodies were sung in the streets, and after his death Antiphanes said of him (Frag. 209): *θεὸς ἐν ἀνθρώποισιν ἦν | ἐκεῖνος, εἰδὼς τὴν ἀληθῆς μουσικὴν*. Alexander the Great delighted in his music. Aristotle says that Philoxenos



was realistic in distinction to the idealistic Timotheos. Besides dithyrambs he composed aulodic nomos, which the Arkadians represented yearly in the time of Polybios. The *Banquet* is often attributed to Philoxenos of Kythera, but is probably the work of the parasite and gourmand Philoxenos of Leukas.

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Athen. 13. 564 E; from the *Kyklops*. Athen. says that Polyphemos praises the loveliness of Galateia but makes no mention of her eyes, as if presaging his own loss of sight. Cf. Ibyk. v. Note the cumulation of high-sounding epithets. Cf. χρυσεόβυστρον Διὸς ἔρνος of Artemis, Eur. *Phoin.* 191. —Metre: iogaeodic (or resolved epitrites?).

### TIMOTHEOS.

TIMOTHEOS of Miletos, the most famous lyric poet of the classic period, was the scholar of Phrynis, who was himself a disciple of the school of Terpander: εἰ μὲν γὰρ Τιμόθεος μὴ ἐγένετο, πολλὴν (ποικίλην ?) ἂν μελοποιίαν οὐκ εἶχομεν εἰ δὲ μὴ Φρύνις, Τιμόθεος οὐκ ἂν ἐγένετο (Arist. *Metaph.* 993 b 15). Most of his long life (he died in 357, either ninety or ninety-seven years of age) was spent in Athens, where he enjoyed the friendship of Euripides, who recognized his originality and prophesied his sovereignty over Athenian taste. At the invitation of Archelaos, he repaired to the court of Makedonia and is said to have died there. We are informed that he also visited Sparta, where the ephors are said to have removed four of the eleven strings of his lyre in order to reduce it to the ancient Terpendreian norm. Similar stories, also probably fictitious, are reported of Terpander (Plut. *Inst. Lac.* 17), Phrynis, and others. He is said to have been avaricious and full of self-glorification.

With a lofty contempt for the traditions of the past, he proclaims the advent of a new style (Frag. vii). Though he achieved great success as a dithyrambist, it was to the nome that he gave a fixed and standard form. He made this species of lyric dramatic in character by assimilating it to the dithyramb, and may even have introduced a chorus, whereas the nome had heretofore been entirely monodic.



The stately language of the nome now assumed a dithyrambic fire and pathos. Timotheos effected a union of the musical modes and aimed at transferring to a kithara provided with many strings the specific virtues of the flute. His music was sweet and insinuating (Plutarch calls it *φιλόπρωπος*). As in Philoxenos, the musical quality was predominant, but the wealth of his thought was also esteemed. The diction of the extant fragments, however, is often vapid and contorted. An aggressiveness born of success made him one of the most subjective of the later lyristæ. Though at first hissed down because of the artificiality of his music, he was ultimately able to silence all opposition except that of the critics of the old school, such as the comic poet Pherekrates, the severest castigator of the dithyrambists, who in his *Cheiron* branded him as a perverse and ruinous innovator. In the second century B.C. an acquaintance with his songs was as highly esteemed in Crete as a knowledge of the old native poets (*C. I. G.* 3053); and in the imperial period he was regarded as a model. Possibly Aristotle credited him with idealism in contrast to Philoxenos; but he pictured such scenes as a storm at sea in the *Ναυτικός* and the birth-pangs of Semele in the *Ὀδὸς Σεμέλης*, a subject that was represented in the temple of Dionysos. Timotheos was a versatile and prolific artist. Besides eighteen or nineteen nomes, said to have consisted of 8000 hexameters, he composed eighteen dithyrambs, twenty-one hymns, thirty-six prooimia (or pronomia), enkomia, etc. Some of the titles of his works are: *To Artemis* (for which the Ephesians paid him 1000 gold-pieces), *Persai*, *The Sons of Phineus*, *Laertes*, *The mad Aias*, *Skylla*, *Niobe*, *Elpenor*, *Lament of Odysseus*.

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I. Plut. *de audiend. poet.* 4, *de superst.* 10. The line, consisting of epithets suited to the savage nature of the Tauric Artemis (cf. Soph. *Aias* 172), is from the poem on the Ephesian Artemis, which was probably reproduced at Athens. When Timotheos had sung this line in the theatre the 'accursed' poet Kinesias called out *τοιαυτὴ σοὶ θυγάτηρ γένοιτο*. (*l. Anth. Pal.* 9, 774 *Θυιάδα μαινομένην*. The form *θυιάς* also appears as *θιάς*. *Θυιαρίδας* Cauer 24 = *Θυιαρίδας*, a Rhodian name of Dionysos. — Metre: a daetylic tetrapody.

**II.** Athen. 11. 465 a.—1. Odysseus offered the Kyklops *κισσούβιον μέλανος οίνου* : 346. The scene is depicted on sarcophagi and lamps.—2. *σταγόνος* : cf. *οίνου σταγόνες* Eur. *Kykl.* 66. *ἀμβρότας* : Boeckh thought that there is a reference to the festival called *Ἀμβρόσια*, which is a name either for the *Lenaia* or for a part of it. *βρυάζον* : cf. Pind. *Ol.* 7. 2 *φιάλαν* . . . *ἀμπέλου καχλαζούσαν ὀρόσιν*.—3. Cf. : 209 *ἐν δέπας ἐμπλήσας ὕδατος ἀνὰ εἴκοσι μέτρα* ; *χεῖρ* . *μέτρ* : 'parts' ; cf. β 355 and see on *Alk.* xi 4.—4. *Βακχίου* = *Βάκχου* ; Soph. *Antig.* 154, Eur. *Bacch.* 225, etc. With the high flown expressions 'blood of Bacchos,' 'fresh-flowing tears of the Nymphs' cf. *φιάλη Ἀρεως*—*ἀσπίς* Frag. 16, *πυρρίκτις γᾶς* 'earthen pots' Frag. 17. See Arist. *Rhet.* 3. 4. 4.—Metre : iogaeodic.

**III.** Plut. *vita Philopoem.* 11. When Pylades, the famous kitharoede, sang this verse at the Nemean festival all eyes turned to Philopoemen. *κόσμον* : cf. Sim. 1. 9.—Metre : dact. hexameter.

**IV.** Plut. *de audiend. poet.* 11.—Metre : trochaic.

**V.** Plut. *vita Agesil.* 14. The *Persai* may have been brought out in 395, when Persian gold was employed to induce the Greeks to declare war against Sparta. The poet may have wished to point his moral from the great contest with the Persians in the previous century. The words *Ἀρης τύραννος* passed into a proverb.—Metre : dact. epitrite. By reading *Ἑλλάς δ'* (Bergk) the metre would be smoother ; and the unusual position of *δέ* might be explained as emphasizing *Ἑλλάς*. The opposition is, however, between *Ἀρης* and *χρυσός*.

**VI.** Plut. *de se ipsum laud.* 1. Written to celebrate the poet's victory over his teacher Phrynias. Plut. says that Timotheos glorifies himself *ἀμούσως καὶ παρανόμως*. When Timotheos was vanquished by a scholar of Polyeidios, Stratonikos consoled him with the *bon-mot* : *αὐτὸς μὲν (Π.) ψηφίσματα ποιεῖ, Τιμόθεος δὲ νόμους*. Phrynias, the son of Kamon, is called *δυσκολόκαμπος* by Aristoph. *Nubes* 971, because of his intricate flourishes ; see Pherekr. 145. 15. Cf. *ἀσματοκάμπτης* of the dithyrambic poets, *Nubes* 333 ; in *Thesmoph.* 53 Agathon *κάμπτει νέας ἀφίδας ἐπῶν*. The prefix *ῶνα* with reference to effeminacy and corruption ; so *ῶνίζω*.—Metre : iogaeodic with resolutions of the thesis in v. 1. Wilamowitz reads *μ. ἦσ. Τιμόθεος, ὅτε κηρ. εἶπε "ν. τ. ὁ. μ. | κ.τ.λ.*

**VII.** Athen. 3. 122 D.—2. *καινὰ* : see on *Alkm.* i. and cf. Antiphanes *Alkestis* (Frag. 29) *ἐπὶ τὸ καινοὶ ργεῖν φέρου, | οὕτως, ἐκείνως, τοῦτο γιγνώσκων ὅτι, | ἐν καινὸν ἐγχειρημα, κᾶν τολμηρὸν ᾤ, | πολλῶν παλαιῶν ἐστι χρησιμώτερον*, Bekk. *Anecd.* 1. 309

πλείων ἐστὶ σπονδὴ τῶν Ἀθηναίων περὶ τὸ καινὸν δράμα καὶ μηδέ ποτε ἡγωνισμένον, and many passages of the comic poets, e.g. Kratin. 146, Aristoph. *Nubes* 546, 561, *Vesp.* 1043, Anaxand. 54, Amphis 14, Alex. 298, Hegesipp. 1. 3; also Eur. *Troad.* 512. Molière 'Les Femmes Savantes': *La ballade, à moui goul, est une chose fade, | Ce n'en est plus la mode, elle sent sou vieux temps.*—4. Κρόνος is the type of superseded rule; cf. Krat. 165 βασιλεὺς Κρόνος ἦν τὸ παλαιόν, Nikophon 22 Κρόνον . . . παππεπίπαππος. Metre: ionica. In v. 1 ἀείδω may be scanned — (ǎōw). For — — — — = — — — — cf. *Anakreon.* 42. 12 — — — — for — — — — Wilamowitz *Isyllos* p. 153 makes three verses: οὐκ—κρείσσω, νέος—ἦν, Κρόνος—παλαιά (— — — —, — — — —, — — — —), Headlam *Journ. Phil.* 21. 84: τὰ παλαι' οὐκέτ' ἀείδω | μάλα γάρ τὰ καινὰ κρείσσω οἱ τὰ γὰρ ἀμὰ κάρτα κρ.

**VIII.** Macroh. *Sat.* 1. 17. 19. Perhaps from a paian to Apollo, who is here identified with Helios. The identification is the result of the religious and philosophical speculation of the fifth century which first appears in Eur. *Phaethon* (Frag. 781). Though Aischylos (*Suppl.* 213) still distinguished the two gods he brought them into close connection in his *Baionarai*. Plato, *Laios* 945 E, has Ἥλιον κοινὸν καὶ Ἀπόλλωνος τέμενος. Cf. *Folk-Songs* ix.—1. Cf. Soph. *O. K.* 1701 τὸν δὲ κατὰ γὰρ σκότον.—4. The paian composed by Aristonoeos and that of Ptolemais (*Rev. Arch.* 13. 70; cf. *R. M.* 49. 315) have *lè ô lè παιάν*. *lè* is the weak form of *lê*, the *η* of which, in the formula *lê lê*, is *auceps*. The line foreshadows the Alexandrian derivation of *lê* from *lêmu* (Kalim. 2. 103)—Metre: dactylic with one epitrite. Crusius thinks the verses are march anapaests.

## TELESTES.

Of the dithyrambs of this poet, a native of Selinus in Sicily and an older contemporary of Alexander the Great, there are preserved the titles *Argo*, *Asklepius*, and *Hymenaios*. The extant fragments are concerned with the defence of the flute and the archaeology of music. Telestes' verse shows a fondness for shifting rhythms, and he is said to have affected violent transitions of the musical modes. While his style is lively, it is high-flown and full of parade and artificial collocations of words. The later dithyrambic writers carried to excess the avoidance of the article, an avoidance which is noticeable in

the lyric parts of tragedy; and in Telestes the article does not occur. Telestes was eagerly read by Alexander; and Aristatos, the tyrant of Sikyon, ordered his tomb to be decorated with paintings by Nikomachos.

**I.** Athen. 14. 616 F; from the *Argo*. The controversy as regards the virtue of flute music, which is indicated by this reply to the challenge of Melanippides (Frag. 11.) and by the other fragments, shows the predominance of the accompaniment in the later dithyramb. The fragment recalls Pind. *Pyth.* 12. **1.** *δν*: refers to *αὐλός*, which must have preceded: 'wisely devised instrument the wise goddess,' etc. The myth of the invention of the flute by Athena became possible only after its music was naturalized in Greece and the recollection of its Phrygian origin had passed away. The flute was even given a place at the Delphic festival of Apollo, to whom the kithara was sacred. Cf. Mel. Adesp. v. *ἐπέλπομαι*: an epic and tragic word, here 'deem,' 'believe.' — **2.** *ὀργάνων*: causal gen. with *αἰσχος*; not 'disgraceful, offensive instrument.' Some keep *ὄργανον* as a loose apposition to *δν*. *ὀργάνων* is used by Plato *Symp.* 215 c, in speaking of Marsyas: *ὁ μὲν γε δι' ὀργάνων ἐκλήλει τοὺς ἀνθρώπους τῇ ἀπὸ τοῦ στόματος δυνάμει*. **3.** *δῖόν*: as Eur. *I. T.* 404. — **4.** *νυμφαγενεῖ*: the father of the Phrygian satyr is variously reported (Olympos, Hyagnis). *χοροκτύπη*: 'treading the dance floor.' Some would read *χοροτύπη*. *φηρί*: the Aiolic form is used in non Aiolic poetry only of Centaurs or Satyrs. Pan is called *μωσοπόλε θῆρ* Siro 2. 5. *κλῆος*: in apposition with *δν* (l. 1), not with *αἰσχος* . . . *βαλεῖν*. — **5.** *μάταν*: to be taken with *προσέπταθ'*. *ἀχόρευτος*: 'doleful.' There is no special reference to the flute in connection with a chorus. — **6.** *φάμα*: perhaps Telestes, like Bacchylides, preferred *φήμα* (mss.). *προσέπταθ'*: cf. *μοι μέλοι προσέπτα* Aisch. *Prom.* 555, where note the dative. *ἔπτατο* is epic and tragic, and is often used of misfortune. *μουσοπόλων*: Sa. xli., Siro 2. 5. Possibly Melanippides was the inventor of the doleful winged tale that found credence with the vain-babbling minstrels. **11.** 'Which (wise art) the uplifted breath of the august goddess by the aid of the swift movement of her shifting, glorious hands gave to Bromios for his most efficient handmaid.' *συνερίθ*: cf. *συνερίθους τέχναις* Plato *Rep.* 533 n. **12.** *αἰολοπτ.*: *αἶ* as *γεραίους* Tyrt. 10. 20. Wilamowitz conj. *αἰολοπτέριγι σὺν ἄργαν*. *σὺν*: comitative; cf. *σὺν χειρῶν σθένει* Pind. *Nem.* 10. 48. Of the younger dithyrambic poets Telestes alone uses *σὺν*. Pratinas, Ariphron, Melanippides, and Philoxenos have only *μετά* *εὐμ*



gen. For the rapid movement of the hands, see Prat. i. 15.

Metre: logaoedic. The poem belongs to the ἀπολελυμένον class.

**II.** Athen. 14. 617B; from the *Asklepios*. The fragment expresses the opposition between the Lydian mode, an importation into Greece together with the Phrygian flute, and the native Dorian mode, which was well suited to the kithara. 1. The Φρύξ may be Marsyas, or Hyagnis (*Anth. Pal.* 9. 340), but is more probably Olympos, who, in his lament over the Python, was, according to Aristoxenos (Plut. *de mus.* 15), the first to employ the Lydian mode.—3. αἰόλον: cf. Eur. *Ion* 499 συριγγων ὑπ' αἰόλας ἰαχὰς θανων, *FOIK. SONGS* vii. 2. The word suits the mobility of song as well as of the dance. Metre: dact. epitrite (seven dact. trip. in succession). Some of the poets of the fourth century, e.g. Philoxenos in the *Banquet*, were fond of the tripod with only slight use of the epitrita.

**III.** Athen. 14. 625 F.—1. ἐν αὔλοῖς: cf. Pind. *Ol.* 5. 19 *Λυδοῖς ἀπύων ἐν αἰλοῖς*, *Nem.* 3. 79 *ἐν προαῖσιν αὐλῶν*, *Isthm.* 5. 27 *ἐν αὐλῶν παμφώνοις ὁμοκλαῖς*. ἐν is often used of instrumental accompaniment.—2. The Mountain Mother is Kybele (cf. Ellis on Catull. 63), at the mention of whose enervating cult the metre passes over to the effeminate ionics (cf. Prat. ii.).

4. ψαλμοῖς 'strings,' as in Diogenes (p. 776 Nauck) κλύω δὲ *Λυδοῖς* . . . *ψαλμοῖς τριγώνων πηκτιδων*. Of the invention of the barbitos, Pind. *Frag.* 125 says: τὸν ῥα Τερπανδρὸς ποθ' ὁ Λέσβιος εὔρεν, πρῶτος ἐν δειπνοῖσι *Λυδῶν* | *ψαλμῶν* (sound) *ἀντιφθογγον* ὑψηλὰς ἀκούων πηκτιδὸς. *Ion*, *trag. frag.* 23, has *Λυδοῖς τε μαγαδὶς αἰόλος ἡγείσθω βαῆς*. The pectis differed only slightly from the stringed piagnolis and, because of its Asiatic origin, had strings of different lengths (hence ὑψηλὰς in Pind. is not used of high notes, as in Modern Greek). It was played without the plectrum.—Metre: dact.-epitrite except v. 2. There are different arrangements by Leuthmer, and Wilamowitz (free ionics).

## LYKOPHRONIDES.

This poet is mentioned by Klearchos in Athenaios. Bergk thought that he belonged to the Alexandrian period. Wilamowitz suggests that he may be identical with Lykophron, a sophist mentioned by Aristotle.

**I.** Athen. 13. 564 A. **2.** χρυσοφόρων; of the golden ornaments worn on the ears, neck, arms, and even on the ankles. See B 872, Aristoph. *Acharn.* 258, *Aves* 670, Eur. *Hek.* 154 and cf. skol. xxiii.; *mos erat apud veteres virginibus plurimum auri gestare* (Porson). Wilamowitz' explanation: 'who have won the prize in beauty-contests' is tasteless, though such women were called χρυσοφόροι among the Parrhasians (Athen. 13. 609 F).—**3.** αἰδώς. see *Da.* viii. and cf. αἰδοῖα Χάρης Pind. *Ol.* 6. 76.—Metre: logaoedic.

**II.** Athen. 15. 670 E. The offering is made by a youth either to a boy whose love he has abandoned for that of a girl, or to a god now that love has robbed him of his occupation.—**3.** κέχυνται: cf. Pind. *Isthm.* 1. 4. Δάλοισι, ἐν ᾧ κέχυμαι 'in whose service my soul has been poured forth.' Like *effusus*, used with reference to love.—**4.** Cf. Alkaios xxvii.—Metre: logaoedic. An arrangement in ionics is possible with the variations ~ ~ ~ ~, ~ ~ ~ ~, ~ ~ ~ ~, ~ ~ ~ ~, ~ ~ ~ ~.

## ARISTOTLE.

THE ode to Areta was extracted from Hermippos by Athen. 15. 695 A and Diog. Laert. 5. 7. On the ground that the barden (*Io Paimn*) is absent, Hermippos took issue with the opinion that the poem was a paian, an opinion held by Demophilos, who charged the composer with impiety 'because he was accustomed to sing it daily at banquets'; though it is more likely that it was either because the philosopher dared to number Hermeias among the heroes, or because he called him ἀθάνατος (l. 14); whereas Aristotle means that the merit of Hermeias will render him immortal in the memory of men. Diogenes calls the ode both a paian, and a hymn to Hermeias. Athenaios, or Hermippos, contended that it was a skolion. That the ode is not a genuine paian is clear, although it is not far removed from that class of lyric. Its repetition at banquets recalls the characteristic feature of the 'Attic' skolia, of which Reitzenstein thinks it is a free development. If this conclusion is correct, we have another instance of the not unfrequent confusion between paian and skolion. At all events, whatever name be given to the poem, it has the *form* of a religious song, such as would find its counterpart in Attic ritual.



Apparently it was sung by a chorus. In style it recalls the less extravagant form of the dithyramb current in the fourth century. Unlike the *θρήνοι* of Simonides and Pindar, the poem employs the melic form to express a tribute of personal affection. The melic setting is justified because the subject is Virtue rather than Hermeias; otherwise the poem had assumed an elegiac form. The philosopher pours drops of the new wine of doctrine into the old bottle of a conventionalized lyric. Bergk dates the poem either after Aristotle had left Atarneus for Mitylene (345 B.C.) or after his return to Athens (344).

Hermeias, the 'nursling of Atarneus' in Mysia, was the pupil of Plato and the friend of Aristotle. Originally the slave of Eubulos, he assisted his master in making himself tyrant of Atarneus and on the death of Eubulos succeeded to the tyranny. As lord of Atarneus he entertained the philosopher for three years. After his treacherous capture and death at the hands of the Persians, Aristotle commemorated his hospitality in this ode; and had a statue set up at Delphi with the following inscription:

Τόνδε ποτ' οἶχ' ὀσίως παράβας μακάρων θέμιν ἀγνὴν  
ἐκτεωρεν Περσῶν τοξοφόρων βασιλεὺς,  
οὐ φανερώς λογχῇ φονιοῖς ἐν ἀγῶσι κρατήσας,  
ἀλλ' ἀνδρὸς πίστει χρησάμενος δολίου.

On the poetry of Aristotle, see Wilamowitz M. Hendorff *Aristoteles und Athen* 2. 403.

1. 'Aperá: The poet does not claim divinity for 'Aperá. She is *παρθένος* simply, not *θεός* or *θεά* to whom prayers may be offered or sacrifices performed on an altar. Areta had no cult as Virtus had (in *O. I. 1. 2. 2786*, etc. we have Virtus under the Greek name). The impersonation of Areta appears in Prodikos' 'Choice of Herakles' (*Xen. Mem.* 2. 1. 21 ff.) and occasionally in works of art (Parrhasios' painting, Euphranor's crowning of Hellas, and in the Apotheosis of Homer). In Aristotle the allegory is stronger than the personal touch, but in the epigram (6) falsely attributed to him: *ἄδ' ἐγὼ ἃ τλάμων 'Αρετά παρὰ τῷδε καθῆμαι | Αἰαντος τύμβῳ κ.τ.λ.*, and in the imitation by Mnasalkas (*Anth. App.* 53), the personification is complete. Horace personifies Virtus in 3. 2. 17-24, 3. 24. 31, *carm. saec.* 58, etc. The abstract subject of the poem recalls Sim. xxiii., the ode to Hygieia, and on Tyche

(*Mel. Adesp.* xii.); as early as Pindar we find invocations to Tyche, Theia, etc., and *χρόνος* is personified (for the first time) in Bacchylides. In ridicule of such unsubstantial names, Momos in Lucian (*θεῶν ἐκκλ.* 13) says ἡ ποῦ γὰρ ἐστὶν ἡ πολυθροῦλος ἀρετὴ καὶ φύσις καὶ εἰμαρμένη καὶ τύχη (cf. *Ζεὺς ἐλέγχ.* 3), ἀνυπόστατα καὶ κενὰ πραγμάτων ὀνόματα ὑπὸ βλακῶν ἀνθρώπων τῶν φιλοσόφων ἐπικνηθέντα; . . . ἡδέως ἂν οὖν ἐροίμην εἰ πον εἶδες ἀρετὴν . . . ; ὅτι μὲν γὰρ δεῖ καὶ σὺ ἀκούεις ἐν ταῖς τῶν φιλοσόφων διατριβαῖς κ.τ.λ. **πολύμοχθος**: = πολλοὺς μόχθους παρέχουσα τῷ βροτεῖ γένει. Cf. **πολύμοχθος** βιοτὴ θνητοῖς Eur. *Frag.* 916, πολυμόχθου λμείρων κύδεος Kaibel 146 (*Attic inscr.* of the fourth or third cent.). Bacchylides l. 43 ff. adopts the less bold ἐπιμοχθος. ἀρετὰ δ' ἐπιμοχθος μὲν, τελευταθεῖσα δ' ὀρθῶς ἀφθιτον εἴτε θάνη λείπει πολυζήλωτον εὐκλείας ἀγαλμα. See on *Sim.* xxiii. **2 θήραμα**: as *θήρα* in Plato. In βίῳ the dative has a different force than in γένει. — **3. περί**: instead of ὑπέρ, as in Tyrt. 10. 13 περὶ παιδῶν θνήσκωμεν, Eur. *Alk.* 178 οὐ θνήσκω περί. See on *Sa.* i. 10. The use here is cognate with the Hom. ἀμύνεσθαι περὶ πατρὸς *M* 243, ἐμεῖ περί μάρναο *Π* 497. **μορφᾶς**. a reference to the *ἰδέα* of Plato, the teacher of Hermeias. The meaning must not, however, be forced into a philosophic straight-jacket. Heroes do not die in order to attain to the *ἰδέα* τοῦ ἀγαθοῦ, the *ἰδέα* τοῦ καλοῦ. Aristotle attempts to blend philosophy with popular faith and poetry. The hero attains ἀρετὴν in dying a noble death: ψυχὰς δ' ἀντιρροπα θέντες | ἡλλαξαν' ἀρετὴν καὶ πατρίδ' εἰκλείσαν Kaibel 21. 11 (*Attica*: fifth cent.). — **5. μαλεροῦς**: best explained as 'wasting' (schol. Aisch. *Pers.* 62). **ἀκάμαντας** — ἀκαμάτοις (v l.). The πόνος are themselves 'unresting'; toils that tire not in wasting man's strength (Wilamowitz). ἀκ does not agree with ἑλλήνας, which some regard as the omitted subject of ἑλθῆναι. We should expect ἀκάμαντα in that case. — **6. τοῖον**: with or without γάρ etc., τοῖος introduces the reason for a preceding statement. Cf. *Soph. Antig.* 124, *Atas* 251, etc. So often with τοιοῦτος. — **7. Corrupt.** Bergk suggested ἐπεὶ φ. β. ἄρπιν (-ἔρωτα) ἐς ἀθ., Boeckh β. θράσος καρπὸν ἐν ἀθ., Wilamowitz ἰσαθανάρον (unattested, but cf. *ἰσοδαιμων*). Apart from the sense, καρπὸν τ' ἀθ. for κ ἀθ. τε, with τε trajected as in *Soph. O. K.* 33, Eur. *Hek.* 464, is not satisfactory. The translation 'instil into the mind a fruit' is not borne out by φρενῶν καρπός 'wisdom' *Pind. Pyth.* 2. 73. Perhaps ἐνὶ φρενὶ (φρεσὶ) θάσος β. (Earle). χρυσοῦ ff.: cf. "How coldly those impediments stand forth | Of wealth, of filial fear" etc. *Shakesp. Lover's Complaint*. — **8. γονέων**: = εὐγένεια, or perhaps amor parentum: i 34 ὡς οὐδὲν γλυκίον ἢς πατρίδος οὐδὲ τοκῆων γίγνεται, *Pind. Isthm.* 1. 5 τί φίλτερον κεδνῶν τοκέων ἀγαθοῖς,

"he that loveth father or mother" . . . . μαλακανήτοιο : formed from \*μαλακανής as ἀπένθητος (ἀπενθής), ἀφόβητος (ἀφοβος), νυκτιφρούρητος (νυκτιφροίρος), etc. with no denom. verb in -εω. The meaning seems to be 'sleep that softens the radiance of the eye.' Nonnos calls Sleep *ὀμιχλήεις*; Shelley, *filmy-eyed*. Wilam. sees a reference to the colour of the sleeping person μαλακός of ὕπνος, K 2, μαλακώτεροι ὕπνω Theokr. 15. 125. Cf. Bacch. xiii. 10.—9. The philosopher follows the conventional poetry with its types. So later, Horace, 3. 3. 9 *hac arte Pollux et tagna Hercules | epibus arces attigit igneas*, 1. 12. 25 *Alciden puerosque Ledaë*. οὐκ : crasis in lyric is excessively rare, but *ol* is not to be read 11. δύναν· the poet in part agrees with the philosopher. Schweighauser cites *Eth.* 2. 1. 4 (1103 a 31) τὰς δὲ ἀρετὰς λαμβάνομεν ἐνεργήσαντες πρότερον, ὥσπερ καὶ ἐπὶ τῶν ἄλλων τεχνῶν· ἃ γὰρ δεῖ μαθόντας ποιεῖν, ταῦτα ποιοῦντες μαθάνομεν. He has just stated that ἀρεταὶ are δυνάμεις. Moral virtue is a potential part of man's nature. Still ἀρετή is not always a δύναμις on Aristotle's own theory. δύναμις 'capacity' may = ἔξις 'habit of mind,' but is not always equated with it. The formal definition of ἀρετή is a 'fixed habit of mind, the result of principle and effort, which, with reference to our own particular nature, lies equally distant between extremes' (*Eth.* 2. 5. 6).—12. σοῖς πόθοις : *sos potos* λ 202, *tuo desiderio*; *εινοία* τῇ σῇ Plato *Gorg.* 486 A, *σῇ προμηθίᾳ* Soph. O. K. 332. Quint. Smyrn 5. 50 represents Areta as depicted on the shield of Achilles. Cf. Asklepiades (*Anth. Pal.* 7. 145) *ἄδ' ἐγὼ ἃ γλάμων Ἀρετὰ παρὰ τῷδε καθῆμαι | Αἰάντος τι μὲν, κειρομένα πλοκάμους*, alluding to the contest for the arms of Achilles. So Antipater of Sidon (*Anth. Pal.* 7. 146) *σῆμα παρ' Αἰάντειον ἐπὶ Ῥοιητίσιν ἄκταις | θι μοιβῆς Ἀρετὰ μέρομαι ἐξόμενα*. δόμοις : the plural as *Ἀἰδαο δόμοισιν* X 52, *Ἀἰδα δόμοις* Eur. *H. F.* 116. *Ἀἰδα δόμον* (Wilam.) would help the metre.—13. φίλιον : see on Pratin. i. 17. *ἐντροφός* : as *Αἶας ὁ Σαλαμῖνος ἐντρ.* Eur. *I. A.* 289. *χῆρῶεν* : 'bereft himself'—*ἐχρηώσατο*. Theogn. 956 *τῶν τε γὰρ αὐτοῦ | χηρώσει (χηρώση)· ἀτιάνων* and Plut. *Am. et.* 2 *ἐχῆρῶσε (ἐχῆρευσε)* are also suspicious cases of the intransitive use. So too *χηρεύομεν* 'bereave' Eur. *Kykl.* 440. The intransitive *παθεῖ* is common (van Herwerden on Aristoph. *Panæe* 122) and *ἐπειγε*, *ἐγειρε*, *ῥίπτω*, *εσβάλλω* are so used (Krug. 52 2, Kühn. *Gerth* 2. § 373). The alternative reading *χῆρῶεν αὖγας* preserves the grammar at the expense of dithyrambic extravagance *sic declaratur desiderium, quod Sol sentiat, quoniam Hermias non amplius in conspectum eius veniat* (Ilgen), 'left desolate the light of the Sun.' The metre of v. 13 is uncertain perhaps a dact. trip + two epitrites.

reading *ἀλλίου*).—**14** So Pind. *Ol.* 10. 95 *τρέφοντι δ' εὐρὺ κλέος* | *κόραι Πιερίδες Διὸς*, *Nem.* 7. 15, 32, *Hor.* 4. 8. 28 *dignum laude virum Muka velat mori*. Cf. *Sim.* 99 οὐδὲ τεθνᾶσι θανόντες, *επεὶ σφ' ἀρετὴ καθ' ὅσον* | *κυδαινουσ' ἀνάγει δώματος ἐξ Ἰδίου*.—**15**. Cf. *Solon* 13. 1 *Μνημοσύνης καὶ Ζηνὸς . . . ἀγλαὰ τέκνα*, *Μοῦσαι Πιερίδες*, *Hes. Theogon.* 52. *Διὸς ξένου* ('hospitality') is objective genitive. For *αἰξουσαι*, Bergk conj. *ἀσκούσαι*, *Crusius αἰξουσαι*. We may paraphrase: *αἰξουσι τὸν Ἑρμ. ὡς καὶ Δία ξένιον σεβόμενον καὶ φίλιαν βέβαιον γεραίροντα*.—Metre: dact.-epitrite. *Anacrusis* occurs only at the beginning, thus marking the exordium (cf. *Pind. Nem.* 10).

## MELIC ADESPOTA.

**I.** *Clem. Alex. Strom.* 5. 654. Doubtless from Pindar, who maintains that *τὸ δὲ φινὰ κράτιστον ἄπαν* and that the poet must be dowered with *αμοιβὴς παλάμα*. The next four fragments are also probably Pindaric. Metre: logaoedic.

**II.** *Clem. op. cit.* 5. 661.—Metre: dact.-epitrite.

**III.** *Theodoros Metochites* p. 515.—Metre: dact.-epitrite.

**IV.** *Plut. de occ. vic.* 6; *de E Delph.* 21. Metre: dact.-epitrite.

**V.** *Plut. non posse suau. viri* 26. Cf. *Sa.* xxiv., *Stes.* xiii. *βαθυδένδρῳ*: *Ἑλικῶνα βαθυδ.* hymn to Apollo i. with musical notes (*Appendix*).—Metre: logaoedic.

**VI.** *Plut. consol.* 28. Had *Niohe* borne in mind that she too who was *θαλῆθοντι* . . . *ὀρώσα* would die, she had not wished to die because of her excess of suffering. Perhaps from a *θρήνος* (by *Simonides*?) or from *Soph. Niohe*, *Trag. Adesp.* 373.—**2** Cf. *παιδὸς βλάστας* 'the child's birth' *Soph. O. T.* 717.—Metre: dact.-epitrite (?).

**VII.** *Plut. de amic. mult.* 5.—Metre: dact.-epitrite.

**VIII.** *Dio Chryst. or.* 33 (2. 470). The story of *Hekabe's* transformation into a dog by the *Furies* is alluded to in *Eur. Hek.* 1265, *Plaut. Men.* 5. 1. 14, *Ovid Metam.* 13. 565 ff. Her tomb was called *Κυνὸς Σῆμα*.—**1**. οἱ with foll. gen., as *II* 531 *ὅττι οἱ ὦκ' ἤκουσε μέγας θεὸς εὐχαμένοιο*.—**2**. Bergk read *τε (πάγοι) φιλάνεμοι (τε) πέτραι*. Metre: logaoedic.

**IX.** *Demetr. de eloc.* 164.—Metre: dact.-epitrite.

**X.** *Clem. Alex. Strom.* 6. 796. Cf. *Bacch.* 43 (B. 4) *ὅς δ' ἀπαξ εἰπεῖν, φρένα καὶ πυκινὰν κέρδος ἀνθρώπων βιάται*.—Metre: dact.-epitrite.



**XI.** Plato *Epist.* 1. The detail recalls Bacchylides xviii., but, as Bergk suggested, the fragment may be from a tragic poet.—2. ἀστράπτει: the singular follows the neuter part; cf. λίθοι τε καὶ πλῆθοι καὶ ξίλα καὶ κέραμος ἀτάκτως μὲν ἐρριμμένα οἱ δὲν χρήσιμά ἐστιν Xen. *Memorab.* 3. 1. 7. There is zeugma with ἀστράπτει in ll. 3, 4. For the figure of Bacch. xiii. 12.  
3. αὐτάρκης: αὐτόσποροι γίγαι Aisch. *Frag.* 196.—4. ὦς: as if οὕτως had preceded.—Metre: dact.-epitrite.

**XII.** Stob. *Ecl. Phys.* 1. 6. 13. In earlier literature Τύχη is Vicissitude, which is obscure to mortals, rather than blind Chance. Hesiod calls her the daughter of Okeanos. To Pindar she is still associated with the will of Zeus; cf. *Ol.* 12. 1 καὶ Ζηνὸς . . . σώτεια Τύχα, *Nem.* 6. 24 θεοῦ τύχα. The same poet made her one of the Fates and superior to her sisters. Cf. *Lehrs Pop. Aufsätze* 155. From the time of Aristophanes Τύχη appears as a power either coordinated with the gods or as an independent divinity. The orators equate her with θεός or δαίμονιον (τὰ παρὰ τῆς τύχης δωρηθέντα Isokr. 4. 26). Cf. Juv. 10. 365 nos te | nos facimus, *Fortuna, deam coeloque locamus.*—1. Cf. Aischin. 2. 131 τύχη, ἡ πάντων ἐστὶ κυρία. μερόπων: without the addition of the epic βρότοι or ἄνθρωποι. ἀρχά: as in the formulae ἀγαθῇ τέχῃ, θεὸς τιχάν ἀγαθόν, Τύχη μόνον παρῇ.—2. ἔδρας: cogn. accus. as in θακοῦντι παγκρατεῖς ἔδρας Aisch. *Prom.* 389, ἔδρας θοάζετε Soph. *O. T.* 2. Cf. Liban. *περὶ δουλείας* 2. 66 χρὴ γὰρ οἰεσθαι καὶ τῇ Τύχῃ κείσθαι ἐν οὐρανῷ θρόνον, εἰ καὶ μὴ ἐν τοῖς δώδεκα θεοῖς ἡριθμῆται.—4. Cf. τὰ τῆς τύχης, ἥπερ αἰεὶ βέλτιον ἢ ἡμεῖς ἡμῶν αὐτῶν ἐπιμελούμεθα Demosth. *I'hil'* 1. 12, τὸ τῆς τύχης εὐμενές Paus. 7. 17. 1.—5. λάμπει: see on Bacch. xiii. 12 πτέρυγα: on winged representations of *Fortuna* see Roscher *Lex.* 1. 1507; Hor. 1. 34. 14, 3. 29. 53.—6. Tyche has the scales of Themis. Cf. Demos. *Olyn.* 2. 22 μεγάλη γὰρ ῥοπή, μᾶλλον δὲ τὸ θλον ἢ τύχη παρὰ πάντ' ἐστὶ τὰ τῶν ἀνθρώπων πράγματα.—7. ἀμαχ. πόρον: 'a way of escape from helplessness' as πορος κακῶν Eur. *Alk.* 213, μηχανὰν κακῶν id. 221; ἐξ ἀμηχανῶν πόρους Aisch. *Prom.* 59.—8. προφειρεστάτα: 'chiefest'; the idea of seniority is unnecessary. See Jebb on Soph. *O. K.* 1531—Metre: dact.-epitrite.

**XIII.** Stob. *Ecl.* 1. 5. 10-12 (divided among three authors). Cf. Wilamowitz, *Isyllos* 16, who would ascribe the magnificent fragment to Simonides, and Nauck *Frag. trag.* xx. Whatever the contents of the entire poem may have been, the chorus here implores the Moirai to send the Horai to bring surcease of care to their city, which has been distressed by civil war. Apparently the poem was composed in a time of civil feud. The Moirai are givers of weal as well as woe

(Hes. *Theogon.* 906, Γ 182); they withdraw to hide their shame if there is enmity among kinsmen (Pind. *Pyth.* 4. 14.). In *Isthm.* 6. 17 Pindar invokes the assistance of Klotho and her sisters.—2. μήδεια βουλᾶν: gen. of explanation as δεσμὸς πεδῆς, etc.; βουλᾶι . . . μήδεά τε B 340. The Moirai plan and issue decrees which are carried into effect by the κῆρες.—4. Αἴσα: cf. Γ 127, η 197 (αἴσα κλωθεῖς τε). Hesiod did not admit her into his canon. Aisa is Moira κατ' ἐξοχὴν. Here she takes the place of Atropos, for whom Pindar substituted Tyche. An Attic tradition (Paus. 1. 19. 2) made Aphrodite Urania the eldest of the Moirai.—5. Hes. *Theogon.* 217 makes the Moirai children of Nyx; so *Orphic Hymn* 59. On the chest of Kypselos two Moirai were represented together with Nyx and other figures.—6. χθόνιαι: Aisch. *Eum.* 961 calls the Moirai sisters of the chthonian Erinyes. In the Peiraieus and at Sikyon they were propitiated with offerings as the κατὰ χθονὸς θεαί.—9. Εὐνομίαν: cf. Alkm. xxii. The Horai are the sisters of the Moirai, since both are sprung from Zeus and Themis (Hes. *Theogon.* 901). In Megara both were represented above the statue of enthroned Zeus; and they appeared in conjunction on the altar of Hyakinthos at Amyklai; so on the Borghese altar (Clarac pl. 173, 174). The three sisters are here divided into two groups as in Pind. *Ol.* 13. 6: ἐν τῇ γὰρ Εὐνομία ναίει, κασιγνήτα τε, βάθρον πολίων, ἀσφαλῆς | Δικα καὶ ὁμότροπος Εἰρήνη, cf. *Ol.* 9. 16. Εὐνομία has a secondary position in comparison with her sisters; though Bacch. viii. 19 makes Δικα her attendant. Alkman xxii. calls Tyche the sister of Eunoia. In local cults and on several works of art only two Horai appear. Λιπαροθρόνους: see on Sa. i. 1. 10. λελάθειτε, the Homeric (O 60 λελάθη ὁδυνάων) causal use of the reduplicated aorist. See Monro *Hom. Gram.* § 36. —Metre: dact.-epitrite.

**XIV.** Stob. *Ecl.* 1. 1. 3. Metre: dact.-epitrite.

**XV.** Stob. *Ecl.* 1. 1. 9. καί is intensive. Metre: dact.-epitrite.

**XVI.** Schol. Soph. *El.* 139, Suidas s.v. πᾶγκοινος (Trag. Adesp. 456). Perhaps from a threnos. Cf. Ibyk xii. Metre: dact.-pentapody.

## SKOLIA.

**I.** ff. Athen. 14. 694 c. The first four skolia resemble hymns. i. and ii. are in honour of Athena and Demeter, the



goddesses of Athens and Eleusis, iii. and iv. celebrate Apollo and Pan, the gods of song and dance—1. Cf. the famous song to Pallas by Lamprokles. Τριτογένει: so Δ 515, etc. The Triton stream was placed in the extreme west, later on in Libya. The Triton may be identified with the Okeanos, out of which, in its western course, the thunderclouds arose according to Greek fancy. Athena, who sprang from the head of Zeus, is the goddess of the storm-cloud and of the lightning. 'Αθήνα is generally read in the few passages of tragedy where 'Αθηνᾶ (here in the mss.) occurs. In Attic inscriptions 'Αθηνᾶ (the contracted, adjectival form) occurs once in the sixth, once in the fifth century, and is rare before 362 B.C. ἀνασσ' 'Αθήνα Aisch. *Eum.* 235, 443, 892, Eur. *I. T.* 1475, *Troad.* 52, *Φανασσ'* 'Αθανᾶ Alk. ii. 1. The elevated poetic style did not fancy 'Αθανᾶ (cf. ix.).—2. Athena is invoked as πολιοῦχος (cf. Aristoph. *Nubes* 602, *Eg.* 581) or as πολιδι Soph. *Phil.* 134.—3. ὀρθῶν: Pind. *Isthm.* 5. 48 πολιδι ὀρθῶν. —4. ἀλγίων: cf. παγκλαύτων ἀλγίων Aisch. *Sept.* 368, λακά τ' ἀλγην πολέμου τ' αἱματδέντας Suppl. 1044. στάσεων may refer to the internal strife at the time of the contest with the Peisistratidae. Cf. Pind. xii.—5. θανάτων: the plural often of death by violence (Aisch. *Agam.* 1572). ἁώρων: θανάτου ἁώρου Eur. *Or.* 1030. Some of the ancients distinguished between death πρὸ μοίρας and death πρὸ ὥρας. Aisch. *Eum.* 958 has ἀνδροκμήτας ἁώρου τύχας. πατήρ: on the conjunction of Zeus with Athena cf. Soph. *O. T.* 187, 202.

II. 1. Πλούτων: Demeter is πλουτοδότρια *Orphic Hymn* 40. 3. Though she is the mother of Plutos (Hes. *Theogon.* 969), πλουτος is not a person here. Cf. *Hymn to Dem.* 489. So Artemis as the goddess of agriculture is βαθ' πλουτος. 'Ολυμπίαν: only here of Demeter. 'Ολυμπιος in early Greek is a title applied to no other goddess except Hera and to Zeus alone of the gods. The epithet is here used as in Γῆ 'Ολυμπια and is not intended to distinguish Dem. 'Ολυμπια from Dem. Xthonia (in Sparta and Hermione: cf. Eur. *H. F.* 615, Paus. 3. 14. 5, 2. 35. 5). Casaubon's 'Ομπίαν should be 'Ομπνια, which violates the metre and is very late (*C. I. A.* 3. 26 Roman, Nonnos).—2. στεφ. ἐν ὥραις: may refer indirectly to (1) 'hours for garlanding' the brows of the banqueters (cf. xvi.), but the reference is properly to the times when the skolon was sung, i.e. (2) the 'seasons when garlands are worn,' viz. Anthesterion, at the time of the Lesser Mysteries. Cf. ὥραι πολυάνθεμοι Pind. *Ol.* 13. 17. Less likely is (3) 'seasons which yield flowers for garlands' (cf. στεφανηφόρου ἦροι *Anakreon.* 53. 1 and Δημ. ὠρηφόροι *Hymn to Dem.* 486. ὥραις, not Ὠραις, though Persephone is Ὠρῶν συμπαίκτης).

*Orphic Hymn* 29. 9.—3. Φερσιφόνη as in Pind., Kaibel 50. 4 (fourth cent.), with an initial φ due to the influence of that in -φόνη (cf. Θεμισθοκλῆς *C. I. A.* 2. 864, ii. 18). Attic prose inscriptions on vases etc. have Φερρέφαττα, while decrees have Κόρη.

**III. 1.** Cf. *Hymn* 1. [14-15] χαῖρε, μάκαιρ' ὦ Λητοῖ, ἐπεὶ τέκες ἀγλαὰ τέκνα, | Ἀπόλλωνά τ' ἄνακτα καὶ Ἄρτεμιν ἰοχέαιραν. The two deities here as in Theogn. 1-14. The v. l. παῖδα for τέκνα follows that tradition which recognized no relation between Apollo and Artemis. ἔτικτε: the imperfect of τίκτω is often preferred to the aorist when the parentage is emphasized rather than the birth. Hence τίκτω 'am the parent of,' οἱ τίκτοντες (and οἱ τεκόντες) 'parents': cf. Eur. *H. F.* 866, *Ion* 1560. So with ἐκφύω. The present stem expresses a permanent character or relation.—2. Φοῖβον χρυσοκόμαν: so Eur. *I. T.* 1237, Aristoph. *Aves* 217; ὁ Χρυσόκομος without Φοῖβος, Pind. *Ol.* 6. 41. Ἀπόλλω: the shorter (analogical) form without the article.—3. Thanks were offered to Ἀρτ. ἀγροτέρα in Athens for the victory at Marathon. The epithet ἀγρ. Φ 471, Bacch. ii. 123, in Megara, Olympia, etc.; ἀγρ. στροκτόνε Aristoph. *Lysistr.* 1262. Cf. *Theophr.* 111 ff. Xen. *Kyneg.* 6. 13 prescribes the prayer for the hunter: τῷ Ἀπόλλωνι καὶ τῇ Ἀρτέμιδι τῇ Ἀγροτέρῃ μεταδόναι τῆς θήρας. As the Huntress, Artemis was ἐλαφύβιλος (see on Anacr. i.).—4. Cf. Aisch. *Suppl.* 676 εὐχόμεθα Ἀρτεμιν δ' ἐκάταν γυναικῶν λόχου ἐφορεῖν, [Sa.] 118. 5 δέσποινα γυναικῶν of Artemis. As Εὐδείθια she has power over the life and death of women.

**IV.** Cf. Pind. *Frag.* 95, beginning ὦ Πάν, Ἀρκαδίας μεδέων καὶ σεμνῶν ἀδύτων φυλαξ, and ending Ματρὸς μεγάλας ὀπαδέ, σεμνῶν Χαρίτων μέλημα τερπνόν. Though the skolia were probably largely indebted to Pindar, the similarity between our skolion and the passage of Pindar's partheneion is so purely formal as to exclude the thought that the latter was the model here. Our poem is modelled on the choral songs intended for the cult of the gods. If a skolion in honour of Pan points to the help given by him to the Athenians at Marathon, we have here a proof that the collection of 'Attic' skolia was made after the Persian war.—1. ἰώ (MSS.) an exclamation of joy, as Eur. *Bacch.* 576, if retained, may be treated as a monosyllable (cf. Eur. *Or.* 332). So in v. 3. 2. ὀρχηστά: cf. ὁ φιλόχορος Πάν Aisch. *Pers.* 448, Πᾶνα χορευτὰν τελεώτατον θεῶν Pind. *Frag.* 99, σκιρτήτης Π. *Orphic Hymn* 11. 4; and Soph. *Aias* 699 ff. Βρομίας: i.e. τῷ Βρομῷ παρακολουθαισας; see on Anacr. ii. 2. βρομίας (sic) might be defended by βρομία φόρμυξ. ὀπαδέ: a substantive as in Pind.

*Nem.* 3. 8, *Frag.* 95 (above), where it is followed by the gen. (cf. the variation with σωτήριος etc.). Νύμφαις: cf. *Hymn to Pan* 2 δὸτ' ἀνὰ πύσιν δένδρηντ' ἀμίδις φοῖτα χοροῦθεσι Νιμφαις, *Soph. O. T.* 1100, *Aristoph. Theamorph.* 977 ἀντομαι | καὶ Πᾶνα καὶ Νυμφαί φίλας | ἐπιγέλασαι προθύμως | ταῖς ἡμετέραισι | χαρίεντα χοροῖσι, *Anth. Pal.* 9. 142 Νιμφῶν ἡγήτορα Πᾶνα.—4. Cf. *Hymn to Pan* 48 καὶ σὺ μὲν οὕτω χαῖρε, ἄναξ, λίτομαι δέ σ', δαιδῆ (cf. *Maass Hermes* 31. 382) and the *Asklepios* hymn of *Ptolemais*: χαῖρέ μοι, ὦ Παιάν, ἐπ' ἐμαῖς εὐφροσι ταῖσδ' αἰδαῖς (*Rev. Arch.* 13. 71).

**V.** From some old Aesopian fable, out of which the author has taken the main point. Momos blamed Prometheus for not making a gate in man's breast instead of constructing a creature that was able to hide his thoughts (*Eust. on Odys.* 1574. 16). Cf. *Propert.* 3. 5 7 ff. The physiognomist in *Theokr. epigr.* 11 is δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νοῦμα ἰδεῖν. The window of the soul takes the place of the touchstone of character (*Bacch.* xvi.). The poem recalls *Soph. Antig.* 709 οὔτοι διαπυρρῆντες ὠφθησαν κενοί, *Eur. Hippol.* 984 τὸ μέντοι πρᾶγμ', ἔχον καλοὺς λόγους, | εἴ τις διαπτύξειν, οὐ καλὸν τὸδε, *Andr.* 330 ἐξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν λαμπροί, τὰ δ' ἐνδον πᾶσι ἀνθρώποις ἴσαι. Literature is full of the φίλος σαφής and the φίλος ἀληθής; *Cic. de amic.* 17. Cf. *Theogn.* 120 ff., *Il.* I 312. The skolion is parodied in *Aristoph. Eccles.* 938.—1. ἦν: the tense is assimilated to that of ἐξῆν, *Goodwin M. T.* 559. Ilgen regarded ὅποιος . . . ἕκαστος as explanatory of τὸν νοῦν, *Hermann* took τὸν νοῦν as a pleonastic repetition of ὅποιος . . . ἕκαστος, which is properly dependent on τὸ στήθος εἰσιδόντα. The latter clause is subordinate to κλήσαντα. ὅποιος: with οἱ as often in *πολεῶ* (vii. 4).—4. To esteem a man a friend by reason of his heart that knows no guile.

**VI.** The occurrence of a similar thought in both *Simonides* (cf. xxx.) and *Epicharmos* may have given rise to the doubt of the ancients whether this famous skolion was written by the lyric or by the comic poet (cf. *schol. Plato Gorg.* 451 ε). *Engelbrecht* is certain that it is by *Simonides*. *Bergk* suggested that *Epicharmos* was the author of the line in *Arist. Rhet.* 2. 21 (1394 b 13) ἀνδρὶ δ' ὑγιαίνειν ἀριστόν ἐστιν, ὡς γ' ἡμῖν δοκεῖ. In the *Laws* 631 c, *Plato* refers to the poem in his arrangement of human blessings: ὃν ἡγεῖται μὲν ὑγίεια, καλλὸς δὲ δεύτερον, τὸ δὲ τρίτον ἰσχύς . . . , τέταρτον δὲ δὴ πλοῦτος, cf. 661 a; *Gorg.* 451 ε, where the author is not named. The tone of the skolion is of course convivial not philosophical. Cf. also *Aristoph. Aves* 605. *Pind.* has a definite order of blessings *Puth.* 1. 99 (cf. *Isthm.* 5. 12, *Ol.* 5. 23).—1. For the sentiment cf. *Theogn.* 255 κάλλιστον τὸ δικαιοτάτον

λῶστον δ' ὑγιαίνειν, Soph. Frag. 329 κάλλιστόν ἐστι τοῦνδ' ἄνθρωπον πεφυκέναι | λῶστον δὲ τὸ ζῆν ἄνοσον, ἡδίστον δ' ὅτ' ἰσχυρὰ παρὲς τι λήψις ὧν ἐρᾷ καθ' ἡμέραν (cf Frag 328), Ariphron on Hygieia p. 134, Bacch. 1. 27 ff. εἰ δ' υγίειας θανάτος ἔων ἐλαχεν, ζῶειν τ' ἀπ' οἰκείων ἔχει, πρώτοις ἐρίζει· παντί τοι τέρψις ἀνθρώπων βίῃ ἔπεται νόσφιν γε νόσων περὶας τ' ἀμαχανοῦ, Philemon Frag. 163 αἰτῶ δ' ὑγίειαν πρῶτον, εἰτ' εὐπραξίαν, τρίτον δὲ χαίρειν, εἰτ' ὀφείλειν μηδενί. Aristotle and Metrodoros made *υγίεια* the *εὐτυχία* *δοσιμῆς*. *υγιαίνειν* yields the only case of the basis — — — in the skolia. 2. Anaxandrides, the comic poet, objected to this order of blessings (Frag. 17): δ τὸ σκόλιον εἰρων ἐκείνος, ὅστις ἦν, | τὸ μὲν υγιαίνειν πρῶτον ὡς ἀριστον δν, | ὠνόμασεν ὀρθῶς, δευτερον δ' εἶναι καλον, | τρίτον δὲ πλουτεῖν, τοῦθ' ὀρᾷ, ἐμαίνετο | μετὰ τὴν υγίειαν γὰρ τὸ πλουτεῖν διαφέρει | καλὸς δὲ πεινῶν ἐστὶν αἰσχρὸν θηριον Aristotle, *Eth.* 1. 8 16 (1009 b 4), says there is no *εὐδαιμονία* for the man τὴν ἰδέαν παναίσχης. In Tyrt. 12. 5 Tithonos is the type of beauty, as Midas and Kinyras of wealth — 4. Cf Anakr. xii Herrick translated the skolion: "Health is the first good lent to men; | A gentle disposition then: | Next, to be rich by no by-ways; | Lastly, with friends t'enjoy our dayes."

**VII.-X.** 'Harmodios' (ὁ Ἀρμόδιος, μέλος Ἀρμόδιου) is stated by Hesychios to have been composed by Kallistratos. Of him we know nothing else, but the composition of the poem may be referred to 500 B.C. or thereabouts. The skolion accepts the popular belief, which is held by Plato (*Symp.* 182 c) and Aristotle (*Pol.* 1311 a 36, 1312 b 31), that Hipparchos, who was assassinated by Harmodios and Aristogeiton, was 'tyrant' of Athens at the time (end of July, 514). Against the popular tradition Thukyd. 1. 20, 6. 54 ff. (cf Hdt. 5. 55) protests and argues that Hippias as the older brother, not Hipparchos, was tyrant, and that the overthrow of the tyranny in 510 was not due to the 'reckless attempt' of the conspirators, but to the intervention of the Lakedaemonians. While this is no doubt true, it is easy to understand that the desire to honour the memory of the men who made the assault of 514 should have attributed to them the results of the revolution of 510. So the private wrongs of Lucretia and Wat Tyler's daughter were the cause of political outbreaks. Though Hippias was strictly 'the tyrant,' the skolion must not be interpreted as meaning that he succeeded Hipparchos: a belief current in some ancient authors.

Harmodios and Aristogeiton were honoured by the Athenians as gods and heroes. The polemarch offered libations on their graves: their families were maintained at the public expense; and no slave might be named after them. The first



bronze statues in Greece were erected in their honour. A group by Antenor was taken by Xerxes to Susa, but recovered by Alexander or one of his successors. All the well known representations (Baumeister fig. 357, 1347, 2132, Frazer on Paus. 1. 8. 5) probably go back to the later group by Kritios and Nesiotes (477 B.C.). The skolion is often referred to in later literature; in addition to the passages mentioned below, in Aristoph. *Acharn.* 980, *Vespae* 1225, Antiphanes Frag. 85, etc. In Frag. 4 Antiph. says it was sung as a paian: Ἀρμόδιος ἐπεκαλεῖτο, παῖδ' ᾗδετο. Like the songs sung by Achilles in his tent, the skolion deals with the κλέα ἀνδρῶν (x. 1). There has been much discussion as to whether we have one poem of four strophes or four independent monostrophic skolia. The most plausible explanation is that we have a single poem of two parts, each consisting of two strophes and each connected with the other. Thus vii. and viii. as ix. and x. celebrate the deed and its glory, viii. the fame of its doers in the other world, x. their renown on earth. x. 4 repeats vii. 4; the final note takes up the beginning. For repetitions in a single skolion by one author cf. xxv. No weight is to be attached to the schol. on Aristoph. *Acharn.* 980, who quotes as the beginning φιλτ. Ἀρμ. Whether Kallistratos composed more than the first strophe cannot be proved, but it is probable that he composed all four

**VII.** Referred to in Aristoph. *Lysistr.* 632 καὶ φορήσω τὸ ξίφος τὸ λαμπρὸν ἐν μύρτου κλαδί. The daggers of the conspirators were concealed in branches of myrtle. At the Panathenaia, where the attack was made, the citizens who took part in the procession carried spear and shield only. The wearing of arms on any other day than that of the festival would have aroused suspicion. Though Hesych. reports s.v. θαλλοφόρος that olive branches were carried in the festival procession in honour of Athena, we know that myrtle boughs were often carried at sacrifices (Aristoph. *Aves* 43, *Thesmoph.* 37, *Vesp.* 861). Croiset suggests that the mention of the myrtle of the conspirators is a poetical manner of designating the myrtle crown of the banqueters. - 2. καί: retaining καὶ we have two cyclic dactyls in this verse alone. The licence may be excused because of the proper name, which has five syllables and is necessarily thus placed. Sim. 131 encounters a like difficulty: ἢ μέγ' Ἀθηναίοισι φῶς γενεθ' ἦνικ' Ἀριστο- | γειτῶν Ἰππαρχὸν κτεῖνε καὶ Ἀρμόδιον. Cf. also Soph. *eleg.* 1 Ἀρχέλειος ἦν γὰρ σύμμετρον ᾧδε λέγειν (for Ἀρχέλαος). For irregularities in logaoeclia cf. Sim. 148. 12. In Trag. *Adesp.* 126 we find καὶ ἀναξιοί (κάν. Nauck). Elision of καὶ might be defended by B 238, perhaps Z 260, and such writings

565, *kel, kels*. In Ionic we have *κοῖνοπιδής, κοῦκ, κέν*, in Doric *κένκασιος* (έγκ-). Ordinary crasis is unlikely (cf. *ἄσον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου κἀνακρέοντος* Aristoph. Frag. 223) because of the irrational trochee (accepted however by Buttmann, and Mehlhorn). 4. *ἰσονόμους*: the reference to *ἰσονομία* shows that the skolion belongs to a time not far removed from that of the tyrannicides. Later we hear of *δημοκρατία*.

**VIII. 1.** Referred to in Aristoph. *Acharn.* 1093 and schol. on 980. The skolion bears the name of Harmodios, who in this stanza is separated from his companion and made the subject of special honour because he lost his life in the very act of vengeance. Aristogeiton escaped but was soon arrested and executed after enduring torture with fortitude (Arist. *Ἀθην. πολ.* 18. 4 ff.). *οὐ τί που*: half statement, half question. 'It cannot be true that thou art dead—though it must be so.' The formula is used when an affirmative answer is feared and a negative answer desired but not necessarily expected. Cf. Pind. *Pyth.* 4. 87 *οὐ τί που οὗτος Ἀπολλων* 'surely this youth cannot be Apollo, though it must be he'; Eur. *Hel.* 95, 475, 541, *Ion* 1113, *Or.* 1510; and often in the language of the people: Aristoph. *Ran.* 522, *Nub.* 1260, *Pax* 1211, *Aves* 442, *Eccl.* 329, 372. So *οὐ που* Eur. *Hel.* 135; *οὐ δὴ που* Aristoph. *Acharn.* 122, *Aves* 269, *Eccl.* 327, *Ran.* 526. Fritzsche's distinction between *οὐ τί που*, expressing a false, and *οὐ δὴ που* expressing a true opinion, does not seem to hold good as regards the latter formula. For the thought cf. Sim. 99 *οὐδὲ τεθνήσκει θανόντες*, Aristotle on *Ἀρετά*, I. 14. —2. Cf. Hes. *W. D.* 170 *καὶ τοὶ μὲν ναιουσιν ἀκηδέα θυμὸν ἔχοντες ἐν μακάρων νήσοισι παρ' Ὀκεανὸν βαθυδίνην*, | *ὄλβιοι ἥρωες. εἶναι* 'live' is opposed to *τέθνηκας*. So often in tragedy, e.g. Soph. *Aias* 783, *Phil.* 422. Lines 1 and 2 are imitated in *Anth.* adesp. 737 *οὐκ ἔθανες, Πρώτη, μετέβης δ' ἐς ἀμενονα χώραν*, | *καὶ ναιεὶς μακάρων νήσουσιν θαλὴν ἐνὶ πολλῇ*. (Nauck read *φασὶ ναιεῖν* here) —3. In Homer (λ 471 ff.) Achilles passes a wretched existence in Hades. Arktinos, followed by Pindar (*Nem.* 4. 49), placed his after-life in the island of Leuke near the mouth of the Danube. Ibykos (37), with whom Simonides agreed, transported him to the Elysian fields and married him to Medeia. In Pind. *Ol.* 2. 79 Achilles joins his father in the Islands of the Blest (cf. Plato *Symp.* 179 E, 180 B). See on Pind. xvi. This line was imitated by the comic poet Plato according to Nauck *Mel. gr.-rom.* 3. 118 (cf. *Hermes* 23. 283). —4. Cf. *Διομήδεα δ' ἀμβροτον* . . . *Γλαυκῶπις ἔθηκε θεόν* Pind. *Nem.* 10. 7. Diomedes obtained Athena's gift of immortality which had been forfeited by his father on account of his cannibalism. He was



decreed divine honours at Metapontum and Thurii as a "hero of Hellenic civilization." The metre of this fourth verse is different from that of the rest. Bergk omitted *τον* with Ilgen; Brunck omitted *τον εσθλόν*; Stadtmüller reads *φασ' εσθλόν δει μένειν*. Wilamowitz deletes *Δ.* and makes the verse consist of two adonics (cf. *Sa.* 27).

**IX. 3.** 'Αθηναϊς θυσίαις': the Panathenaic celebration.

**X. 1.** Epic reminiscences in *εσσεται* and *αία*.—**2.** φίλος ὦ Μενέλαε *Δ* 189, ὦ τλήμων *Andr. Eur. Andr.* 348. In ὦ δυσμορ' *Alas Soph. Aias* 923, *Αἴας* is the Attic vocative. The vocative without ὦ is more pathetic, and without the interjection the nom. is rarely used for the vocative.—**3, 4.** -την for -τον in historical tenses occurs at the end of the verse also in *Eur. AII* 661; for the sake of the metre in *Soph. O.* 7. 1511; not seldom in Plato. The confusion, which occurs only in Attic, is due to a desire to mark the second person with the distinctive termination of the historical tenses. Perhaps *κανέτην* should be read here and in *vii. 3*; cf. *ix. 4*.

**XI.** *Arist. 'Αθην. πολ.* 19. 3, *Athen.* 15. 695 E. In 510 the exiles headed by the Alkmeonidae were disastrously defeated by the party of Hippias. Cf. *Hdt.* 5. 62.—**1.** Leipsydrion, which was fortified by the exiles, was situated on the southern slope of Parnes. Cf. *Aristoph. Lysistr.* 665 ἀλλ' ἄγετε, λεικοποδεῖ, οἵπερ ἐπὶ Λειψυδρίον ἤλθομεν, ὅτ' ἤμεν ἐτι.—**2.** The hiatus in *καὶ* (so *Arist.*) may be excused by the fact that it occurs in the catalectic foot of the first dipody. Tyrrell conj. *καὶ εἰπατριδῶν*. *εἰπατριδας*, the first occurrence of the word, which, before the time of Aristotle, is almost entirely confined to poetry (*Soph. El.* 162, 859, *Eur. Aik* 920, *Ion* 1073). In Aristotle *ειπ.* is used technically to denote a class of noble-born families which held offices in contrast to the base-born populace. The Alkmeonidae were not members of the Attic γένοι specifically called *Εἰπατριδαι*, though they are here included under the generic title. See Wright in *Harvard Studies in Class. Phil.* 3. 43. With the expression *ἀγαθοὺς κ τ.λ.* cf. *κρήνους τε καὶ παρὰ χρηστῶν Theokr. Epiqr.* 21.—**4.** Cf. *Soph. Aias* 556 δεισ' ὅπως πατὴρ δειξέις ἐν ἐχθροῖς οἷος ἐξ οἴου τράφης, *Tyrt.* 15. 2 κῶροι πατέρων πολιτῶν.

**XII.** *Arist. 'Αθην. πολ.* 19. 20, whence it may have been inserted in the 'Attic' collection. Before the battle at Leipsydrion Kedon made an attack on the Peisistratidae and lost his life. This is the only case of an elegiac distich in the extant skolia. For elegiacs at banquets cf. *Theogn.* 924

**XIII.** Athen. 15 695 A.—1. ὥραιοι: ὥρ. πλῆθος opposed to παρειῶν πλῆθος Hes. *W. D.* 630; cf. *Anth. Pal.* 10. 1. κατίδην: with Aiolic psilosis (cf. Aiol. κ(ε) l. 3). The dialect, the metre, and the flavour of the poem are Aiolic. (cf. the Aiolian Pittakos in Diog. Laert. 1. 78 συνετῶν ἐστὶν ἀνδρῶν πρὶν γενέσθαι τὰ δυσχερῆ προνοῆσαι ὅπως μὴ γένηται, ἀνδρείων δὲ γενόμενα εὖ θέσθαι. In κατίδην, κατὰ connotes investigation, discovery, not superior elevation (both in Aisch. *Suppl.* 1059). καθορᾶν of physical scrutiny is rare: Hdt. 2. 38 καταρᾶ . . . τὰς τριχὰς τῆς οὐρῆς εἰ κατὰ φύσιν ἔχει πεφυκίας. In Pind. *Pyth.* 9. 49 there is no need to put Apollo on a divine lookout place. We have rather mental scrutiny (ὅσσα τε χθῶν ἥρινά φιλλα ἀναπέμπει . . . χῶτι μέλλει . . . εὖ καθορᾶς). The sense of the present passage is: before starting on a voyage we must survey the chances of its possibility and of our having the requisite skill to handle the vessel: *erst wägen, dann wagen*. The sailor who directs his course *inter nauticas Cyclades* must fix his course and hold to it κατίδην does not introduce an indirect question. The apodosis is contained in the protasis: the chance of our making the voyage (if haply we may). This construction after οἶδα, εἶδον is common in Homer, who, with the optative, generally has εἰ κε; Goodwin, *M. T.* 491. Some think the passage means that the wise man, as far as possible, ought to avoid the perils of the deep. Cf. Archippos (43) ὥς ἡδὲ τὴν θαλάτταν ἀπὸ τῆς γῆς ὁρᾶν, ὦ μῆτερ, ἐστὶ μὴ πλέοντα μηδαμοῦ, Lucr. 2. 1 *suave, mari magno turbantibus aequora ventis, | e terra magnum alterius spectare laborem*, Hor. *Epist.* 1. 11 10 *Neptunum procul e terra spectare furem*, Cic. *ad Att.* 2. 7. 4 *cupio istorum naufragia ex terra intueri*, where he quotes Soph. *Frag.* 579; Tibull. 1. 1. 45 *quam iuvat inimicos ventos audire cubantem*, Opp. *Pisc.* 5. 348. Ilgen makes πλῆθος a proleptic accusative. While an accusative *de quo* after οἶδα often anticipates a clause with εἰ (Monro *H. G.* § 294, cf. § 535, the subject of the two optatives must be the same.—2 δύναιτο: σκιδ. πλεῖν αὐτόν. παλάμην: *agendi facultatem*. Cf. Soph. *O. T.* 314 ἀνδρα δ' ὥφελειν ἀφ' ὧν | ἔχοι τε καὶ δύναιτο (resources and faculties) κάλλιστος πόνων.—3. Cf. Hor. *Epist.* 1. 18. 87 *tu, dum tua parvis in alto est, | hoc age, ne mutata retrorsum te ferat aura*.—4. τρέχειν ἀνάγκη is suspicious. Bergk suggested *χρεῖσθ'*; cf. Plut. *Praec. reip. ger.* 2 (798 D) of men carried to sea unwillingly: μένειν δὲ καὶ χρῆσθαι τοῖς παροῦσιν ἀνάγκην ἔχοντες. τὸ παρὸν then = *quidquid incidit*. Cf. Kratinos 172 ἀνδρας σοφοὺς χρῆ τὸ παρὸν πρᾶγμα καλῶς εἰς δ.ναμιν τιθεσθαι. Some supply ἀνέμῳ with παρὸντι, though πλοῦ is more probable.—Metre: Alcaic strophe.

**XIV.** Athen. *l. l.*, Eust. *Od.* 1574. 14. Stories drawn from the animal world are first met with in Archilochos and Simonides of Amorgos. Simonides of Keos told the story of the fisherman who hesitated to catch a polyp, because his failure would bring starvation to his children, while success meant perishing from cold. Philokleon in Aristoph. *Vespae* 1182 begins a fable. 'Once upon a time there was a mouse and a weasel.' The fable on which this skolion is based is told in Aesop (346 H): "Ὅφιν καρκινῶ συνδιηγάτο, ἑταιρείαν πρὸς αὐτὸν παρησάμενος. ὁ μὲν οὖν καρκινὸς ἀπλοῦς ὢν τὸν τροπὸν, μεταβαλεῖσθαι κάκεινῳ παρήγει τῆς πανουργίας· ὁ δὲ οὐδοσιεὺς αὐτὸν παρείχε πειθόμενον. ἐπιτηρήσας δ' ὁ καρκινὸς αὐτὸν ὑπνοῦντα, καὶ τοῦ φάρυγγος τῇ χηλῇ λαβόμενος καὶ ὅσον οἶόν τε πείσας, φονεῖ· τοῦ δὲ ὄψεως μετὰ θάνατον ἐκταθέντος, ἐκεῖνος εἶπεν· "οὕτως ἔδει καὶ πρόσθεν εὐθὺν καὶ ἀπλοῦν εἶναι· οἷδ' ἄν ταυτην τὴν δικὴν ἔτισας." Aelian *N. A.* 16. 38 says that at Ephesos large and venomous serpents lived in a cave near a lake into the waters of which they entered μέλλοντες γὰρ ἐπιβαίνειν τῇ γῆς ἑλλοχᾶν καρκίνους μεγάλους, οἵπερ οὖν ἀνατείναντες τὰς χηλὰς σὺλλαμβάνουσιν εἰς πνίγμα αὐτοῖς καὶ ἀναίρουσι. The author of this skolion gives merely the closing scene of the familiar story. The witicism of the epilogue (cf. Burger in *Hermes* 27. 309) is clear only from the fuller treatment of the fable. Line 2 represents only a moment of the action: when the snake is straightened out in death, his quondam friend says "straight my friend must be and not crooked in his mind." —1. ὁ: the article may be due to a direct reference to the well-known fable. —3. εὐθὺν: a double *entendre*—moral straight-forwardness and physical straightness. The antithesis of εὐθὺς and σκολιός appears in Hes. *W. D.* 7, Solon 4. 37, Theogn. 535. Cf. M 124 *ἰθὺς φρονέων*. Ilgen's *ἔμμεν* (cf. Aristoph. *Pax* 1083 *ὅσποτε φοιτήσεις τὸν καρκίνον ὀρθὰ βαδίσειν*) would add to the humour of the situation, because the crustacean itself has a sidelong gait (cf. Hamlet's "If like a crab you could go backward"). *ἔμμεν*: Homeric, Thessalian, and in the Attic scenic poets only under special conditions; the Aiolic form is *ἐμμεναι*.—Metre: 1, 2, 4 catal. pherecratics with anacr.; 3 glyconic. Some write 3 4 together making a verse of two cola (glyconics). The skol. in Aristoph. *Vespae* 1245 (*χρήματα καὶ βίον Κλεισαγόρα τε κάμοι μετὰ Θετταλῶν*) consists of pherecratics without anacrusis.

**XV.** Athen. *l. l.* and Eust. *Il.* 326. 40. Line 1 is quoted in the mock banquet scene in Aristoph. *Vespae* 1239. The skolion is variously referred to Alkaios, Sappho, and Praxilla without warrant. It represents the moral (note *μαθὼν, γνοὺς*) of some well known poem, perhaps the *Alkaios* of Phrynichos.

Eust. says *εοικε δὲ διὰ μὲν τῶν ἀγαθῶν τὴν γενναίαν καὶ φιλάνδρον ὑποδηλοῦν* "Ἀλκυστιν, διὰ δὲ τῶν δειλῶν τὸν Ἀδμήτου πατέρα, ὅς ὤκνησε θανεῖν ὑπὲρ τοῦ παιδός. The skolion has been regarded by Schöne as evidence that Admetos' cowardice was branded in poetry before Euripides' *Alkestis*. But it is not clear that Admetos is not here regarded as one of the ἀγαθοί. Ebeling *Trans. Amer. Philol. Assoc.* 29. 79 suggests that τῶν δειλῶν δ' ἀπέχου is a mere amplification of τοὺς φίλους φίλει without including Pheres' son. Admetos' εὐσέβεια, ὁσιότης are uniformly accentuated. In Eur. *Alk.* 10 Apollo says ὁσίῳ γὰρ ἀνδρὶ ὁσιος ὦν ἐτύγγανον. Wilamowitz thinks there may be a reference to Herakles, the ἀγαθὸς who comes unbidden to the feast of the ἀγαθοί (cf. also Bacch. 59 K-33 B). With v. 2 cf. Theogn. 105 δειλοὺς εὖ ἔρδοντι ματαιοτάτῃ χάρις. *φίλει* 'entertain,' in Aristoph. has supplanted the statelier *σέβου* (v. l. Athen.). The metre of xvi.-xix. is that of xi. The greater Asclepiads came into favour in the skolia through the influence of Alkaios. Hartung referred xv.-xix. to Praxilla.

**XVI.** An imitation of Anakreon. 1. In older poetry *συνηβάν* is used only in Anakr. xii. and 44 *ἔραμαι δὲ τοὶ συνηβάν· χαριτοῦν ἔχεις γὰρ ἦθος. συνοστεφανήφορα*: cf. Anakr. xxiii., Demosth. *Palaia leg.* 380, 128 *συνεστεφανοῦτο καὶ συνεπαίωνε*. With l. 2 cf. Theogn. 313 *ἐν μὲν μαινομένοις μάλα μαινομαι, ἐν δὲ δίκαιοις | πάντων ἀνθρώπων εἰμὶ δικαιοτάτος*, Kallias 20 *μετὰ μαινομένων φασιν χρῆναι μαινεσθαι πάντας ὁμοίως*, where *μετὰ* appears with the plural, as is to be expected. *σύν μοι* is excessively rare (Kallim. epigr. I. 5). *σύν μοι πίνε* follows Anakr. 90. 3 *σύν Γαστροδωρῇ πινουσα*. Cf. also Eur. *I. A.* 407 *συσσωφρονεῖν γάρ, οὐχὶ σιννοσεῖν ἔφιν*. The motto holds for a club (*ἐταιρεία*) as formerly for a tribe. Wilamowitz cites the Arabian 'I am a man of the title of Ghazijja; if Ghazijja is mad, I am mad, —if Ghazijja does what is right, I do what is right' (Wellhausen *Reste arab. Heidenthums* 194). Note the rime, as in Alk. 94.

**XVII.** There are numerous references to the scorpion, all of which go back to some such old proverb as *ὑπὸ παντὶ λίθῳ σκορπίος*. Cf. Aristoph. *Ihesmoph.* 529 *τὴν παροιμίαν δ' ἐπαίνῳ τὴν παλαιάν· ὑπὸ λίθῳ γάρ | παντὶ που χρὴ | μὴ δάκη ῥήτωρ ἀθρεῖν*, Praxilla Frag. 4 *ὑπὸ παντὶ λίθῳ σκορπίον, ὦ ταῖρε, φιλάσσεο*, Soph. Frag. 31 *ἐν παντὶ γάρ τοι σκορπίος φρουρεῖ λίθῳ*, Aelian *H. A.* 15. 26 *εἰ γὰρ τοῦτο μὴ γένοιτο, ὁ χῶρος ἀβατός ἐστι· ὑπὸ παντὶ γάρ λίθῳ καὶ βόλῳ πέση σκορπίος ἐστὶ*. The writer of this skolion added ὦ—*ὑποδείεται* and the second verse in order to adapt the well-known proverb to a form of song already existing (Reitzenstein). Praxilla 4 represents a simpler



enlargement. The Greek did not expect honest dealing and uprightness unless *eros* bound his friend. (cf. xix.)

**XVIII.** Line 1 is by a Dorian (note the use of the article), whose rustic taste is parodied by an Athenian in l. 2. The Arkadians were βαλανηφάγοι (Alk. 91). — 2. Cf. Prior's "Euphelia serves to grace my measure, | But Chloe is my real dame."

**XIX.** A reference to the affair at Leipsydrium (no. xi). This is the last in the collection of 'Attic' skolia as arranged in Athen.

**XX.** Athen and Eust. II. 285. 2. The author has in mind both Alk. xxvi. and Pind. Nem. 7. 27 (ὁ καρτερός Αἴας) δὲν κρατιστὸν Ἀχιλλεύς ἀτερμαχᾶ | . . . πορεύσαν εἴθ' ὑπὸ τοῖς Ζεφύροις πομπῇ | πρὸς Ἴλου πόλιν, both of which passages are derived from λ 550 Αἴανθ', ὅς περὶ μὲν εἶδος, περὶ δ' ἔργα τέτυκτο | τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα, whence B 768 ἀνδρῶν αὐτὸν μέγ' ἀριστος ἔην Τελαμώνιος Αἴας, ὅφρ' Ἀχαιὸς μήνιν ὁ γὰρ πολὺ φέρτατος ἦεν. Cf. Sophokles Aias 1340 ἐν' ἀνδρ' ἰδεῖν ἀριστὸν Ἀργείων, ἔσσι Τροίαν ἀρικομεσθα, πλὴν Ἀχιλλεύς, and Horace Sat. 2. 3. 193 Ajax, heros ab Achille secundus. The skolon evidences the influence upon Athenian society exercised by the Aiolian Alkaios and the Dorian Pindar. The schol. on Aristoph. Lysistr. 1237, misled by the passage in Pindar, attributed the skolon to that poet. The skolon may be placed after 467, the date of Nem. 7. λέγουσι shows the literary models in the same manner as the epigram of 470 B.C. in Plut. Aimon 7, Aischin. Ktes. 80, 185: ἐκ ποτε τῆςδε πόλεως ἀμ' Ἀτρεΐδῃσι Μενεσθίῃσι | ἤγειτο ζῆθεον Τρωϊάδων ἐς πέδον. | δὲν ποθ' Ὀμηρος ἔφη Δαναῶν πῖκα θωρηκτῶν κοσμητῆρα μάχης ἔξαχον ὄντα μολεῖν. (cf. skol. viii. 2.—Metre: the two logaedic cola in each line of xx.-xxiii. do not differ much from those of the fourth verse of skol. i ff. v. 1 = first glyconic + first pherecratic catal., v. 2 first glyconic + log. tetrap. catal. (cf. Alk. τῶν ἀνέμων στάσις).

**XXI.** An imitation of the preceding. The variations show that the two skolia never formed a single strophe. In xx. Aias is the chief figure, here there is no unity. The words καὶ (Bergk μετ') Ἀχιλλεύς (drag, whereas they should be important, and Δαναῶν, which depends on πρῶτον, is not well placed. Telamon engaged in the first expedition against Troy (Pind. Nem. 4. 25, Isthm. 6. 40). The skolon represents the Doric tendency to magnify the glory of the Argivean house of Atreus at the expense of Achilles. Mention of Herakles is suppressed, though he was the leader in the expedition in which Telamon took part. Cf. Ὀδυσσεύς.

*Herakles* l. 281. A reference to xx. and xxi. appears in the comic poet Theopompos (l. p. 750 K.; ἐπινάμεν μετὰ ταῦτα . . . | κατακειμένοι μαλακώτατ' ἐπὶ τρικλινίῳ | Τελαμῶνος οἰμῶζοντες ἀλλήλοις μέλη, and in Antiphanes Frag. 85· ἐπεὶτα μῆδ' ἐν τῶν ἀπὸρχαίωμένων | τούτων περὶ νῆς, τὸν Τελαμῶνα, μῆδ' ἐν τῶν Παιωνα μῆδ' Ἀρμόδιον.

**XXII, XXIII.** Athen. l. l. Dio Chr. l. 36. Though there is no real unity between the two skolia, the verses read like two strophes of one poem. We have wish and counter-wish (cf. Theokr. 5. 8). Thought and expression balance each other in both. Perhaps xxii is Doric, xxiii. Attic as xviii. 2. Cf. *Anth. Pal.* 5. 83 εἴθ' ἄνεμος γενόμεν, σὺ δ' ἐπιστείχουσα παρ' ἀγᾶς στήθεα γυμνώσεις καὶ με πνέοντα λάβοις, 5 84 εἴθε ῥόδον γενόμεν ὑποπόφυρον, ὅφρα με χερσὶν | ἄρσαμένη χαρίσῃ στήθεσι χιονέοις, 15. 35 εἴθε κρίνον γενόμεν ἀργένναον, ὅφρα με χερσὶν | ἄρσαμένη μᾶλλον σῆς χροτῆς κορέσῃς (see L. Collin *Ueber die Paroimiographi* p. 53., Theokr. 3. 12 αἶθε γενοίμαν | ἃ βομβεῦσα μέλισσα καὶ ἐς τεὸν ἄντρον ἰκοίμαν, *Anakreon.* xvi. 15, *Shakesp. R. and J.* 2 2. 24 "O, that I were a glove upon that hand, | That I might touch that cheek." So in German folk-songs, e.g. *Wollt Gott war ich ein roth Goldfingerlein* and *Wolt Got dat ich war en voglin klein* . . . *ich wolt ihr fliegen in's herzen grunt.*

**XXII.** A reference to the cyclic choruses. γενοίμαν· the optative regards only the fatuity of the object of the wish, not its probability or even possibility (Goodwin *M. T.* 740). *ἑλεφαντίνα*· cf. *Anakreon.* 58. 5 εἰλ. πλήκτρῳ, *Ovid Metam.* 11 168 *instructamque fidem gemmis et dentibus Indis*. It is noteworthy that the lyre is here stated to be the Dionysiac instrument.

**XXIII.** A reference to the procession at the Panathenaia. —1. *ἄπυρον χρυσίον*: as χρυσὸς ἀκῆρατος *Alkibi.* iv. 54; the gold is so pure as not to need refining (αὐτοφύης). Zeus appeared in the golden shower as ἄπυρος χρυσός [*Eur.*] *Frag* 1132. 30. The χρυσίον may be a golden vase. But cf. *Plut. Arta.* 5 διδωμί σοι καὶ τὰ χρυσία φορεῖν ὡς γυναικί, and see on *Lykophronides*. —2. *θεμένη νόον*: cf. *Aisch. Prom.* 163, καθαρὸν θέμενος νόον *Theogn.* 89, θέτο βοιλάν *Pind Nem.* 10. 89.

**XXIV.** Athen. 11. 783 E (*Ameipsias Frag.* 22). Man wants but little here below—only love and eating. Cf. *Anth. Pal.* 5. 85. 1. This is one of the skolia that took the place of those in the old 'Attic' collection. Metre: logaoedic. v. 1 spondaic basis + two catal. troch. dipodies (cretics) + a catal. tripod; v. 2. log. pentapody.



**XXV.** Appended to the 'Attic' skolia by Athen. 15. 695 f (where it is stated that 'some call the poem a skolon'); also in Eust. *Od.* 1574. 7. Hybrias of Crete is otherwise unknown, but is supposed to have lived in the seventh century. The name may be defended by Ὑβριδῆμος, Ὑβρίλαος, Ὑβρων. The verses breathe the contempt for the tiller of the soil felt by the Dorian warriors of Crete, a state whose polity was that of a camp (Plato *Laws* 666 E). In the *Last of the Barons* Bulwer puts similar expressions into the mouths of the adherents of dying feudalism. (Cf. the motto of Quentin Durward: *La guerre est ma patrie, Mon harmaois ma maison, Et en toute saison, Combattre c'est ma vie*, which is taken from a Spanish original *Mi arreo es son las armas | Mi descanso el pelear* (quoted by Morgan). The form of the poem by Hybrias is suited for singing in company (the Cretan *hysaitia*).

—1. Campbell's "My wealth's a burly spear and brand" follows the unmetrical reading μέγα.—2. λαισθήιον: cf. M 426 βοείας, | ἀσπίδας εὐκύκλους λαισθηῖά τε περὶόντα. The λαισθήια, which were lighter than the ἀσπίς or σάκος, were made of rough leather without any bronze covering, and carried by the common soldier; Helbig *Hom. Epos*<sup>2</sup> 329, Hdt. 7. 91 says that the Kilikians carried λαισθήια ἀντὶ ἀσπίδων, ὡμοβοείης πεπονημένα. πρόβλημα χρωτός: cf. T 289 σάκος, τό οἱ ἤρκεσε λιγρὸν δλεθρον, A 32 ἀμφιβροτην ἀσπίδα, Anth. Pal. 6. 81 ἀσπίδα ταυρεῖην, ἔριμα χροός. πρόβλημα is the only case in the melic poets, apart from Pindar, of Attic correction before βλ.

—3. Cf. Archil. 2 ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ' οἶνος | Ἰσμαρικός, πινω δ' ἐν δορὶ κεκλιμένος, Theokr. Berenike 2 τὰ δὲ διακτυα κείνω ἄροτρα.—4. Cf. Anaktori. 3. 15 ποιεὶ δὲ ληνὸν οἶνοι | ληνοβάτας πατοῦντας.—5. μνοτάς 'serfs'. μνοία (= οἰκετεία Hesych.) is derived from \*δμοία; cf. μνητοὶ δοῦλοι Hesych., i.e. δμήται (δμήσαι δαμασαι). So μεσόμνη is from μεσόμνη, and perhaps Ἀγαμέμνων from -μεδμων (Prellwitz). The subject population of Crete was divided into three classes, although all three may not have co-existed in each state: (1) ἱπῆσοι, who paid tribute. These correspond to the Laked. περιοικοί; (2) μνωῖται, serfs, who cultivated the public lands; (3) κλαυῶται or ἀφαιμῶται, cultivators of the private estates of the citizens. These may correspond to the Helots. See Gardner-Jevons *Greek Antiq.* 433, 615. Here μνοῖτα stands for 'serfs in general'. Athen. 6. 263 f quotes from Dosikrates: τὴν μὲν κοινὴν δοῦλειαν οἱ Κρήτες καλοῦσι μνοίαν.—6. Cf. Xen. *Kyrog.* 7. 5. 79 πολεμικῆς δ' ἐπιστήμης καὶ μελέτης πανταπασι οὐ μεταδοτέον τοῖτοισι, οὐστὶνας ἐργάτας ημετέρους καὶ δασμοφόρους βουλομένα καταστήσασθαι, ἀλλ' αὐτοὺς δεῖ τοιτοῖς τοῖς ἀσκήμασι πλεονεκτεῖν, γινώσκοντας ὅτι ἐλευθερίας ταῦτα ὄργανα καὶ εἶδαι.

μονίας οἱ θεοὶ τοῖς ἀνθρώποις ἀπέδειξαν. 7. The repetition of v. 2 in a skolion composed by a single author is noteworthy.—8, 9. Corrupt. Bergk supplied ἀμφί after πεπτ. 'falling'; cf. ἀμφιπίτνουσα τὸ σὸν γόνυ Eur. *Suppl.* 279. We expect ἀμφί, περί, ποτὶ, or ἐς. Sitzler would add τοῦμόν χαμαί etc. If πεπτ. means 'crouching before' (ἀπειλὰς πτήξας Aisch. *Prom.* 174, πτήσων δόρυ Lykophr. 280; cf. ὑπὸ τεύχεσι πεπτηῶτες κείμεθα ξ 474, and Bacch. vi. 14) the reading of the text may stand. Contrast "crook the pregnant hinges of the knee."—9. πάντες: repeated as τοῦτω l. 4. Crusius reads δεσπόταν ἐμὲ δεσποτᾶν and cp. Aisch. *Pers.* 666 δέσποτα δεσποτᾶν. 10. μέγαν βασ. - βασιλέα βασιλέων. φωνέοντες has better authority than φωνέοντα.—Metre: logaoedic vv. 1, 2, 4 hexapodies; v. 3 tetrapody; v. 4 Sapphic hendecasyllable; v. 5 phalaecean. The arrangement is palinodic-mesodic: 6. 6. 4. 6. 6.

## FOLK-SONGS.

In his *Art of English Poetrie* (1589) Puttenham says: "Poetrie is more ancient than the artificiale of the Greeks and the Latins, and used of the savage and uncivill, who were before all science and civilitie."

Behind the epic and lyric poetry of Greece lay the primitive religious chants and the folk-songs (ψῆδαι). If the chances of the survival of folk-lyric vary inversely with the cultivation of a people, in a race which developed so early such an astonishing mastery over poetic thought and form, such infinite capacity for claiming every *motif* as a proper subject for art, and such aptitude for making its own the work of the artist, it is no wonder that much of the ruder Greek lyric, together with the κλέα ἀνδρῶν, should have been absorbed or displaced by the epic. On the other hand the artistic lyric that succeeded to the epos, while influenced by the folk-song, obliterated much that had not already been surrendered to the epic. Hence it comes that, of the scant remains of Greek folk-song, but little antedates, at least in its original form, the rise of cultivated lyric in the eighth century. But if the primitive outlines of the earliest folk-lyric have become obscured, the original character of these songs has not entirely disappeared thanks to the love of the people for constant and fixed forms and melodies. Again, the litera-

ture of Greece continually reproduces the spirit of the early times, and if much of the old folk-song was absorbed or obliterated, much was created even in the literary period. So late as the time of the successors of Alexander there was a song, the beginning of which is contained in the proverb "ἵππος με φέρει, βασιλεὺς με τρέφει, words used by the Makedonian soldier who refused to seek exemption from service (Diogenian. 5. 31, cf. Hor. *Epist.* 1. 17. 20 *equus ut me portat, alat rex*).

We need not here discuss the scant evidence from Greece as to the origin of the folk-song, nor take any position in the dispute as to whether 'popular' poetry was individual in the first instance, the work of a rude 'entertainer, as he is called by Scherer, or gregarious or communal, a theory adopted by Grimm, Grundtvig, and other students of the ballad. To a great extent in Greece folk-song was ballad-like, at least in the etymological sense of that much-vexed word. Dance forms the foundation of most of the poetry of the people, and dancing is auxiliary to improvisation, which was the earliest form of poetry according to Aristotle.

In the primitive period all thinking was "in chorus." Folk-song presupposes a state of society that is not severed by any divisions of culture and ignorance. In the period of the highest bloom of the folk-lyric in Greece society was in the patriarchal stage, and even in the later period, when the democracies were contending with the aristocracies, the existence of slavery tended to make homogeneous all who were free. A common impulse, a creative sentiment that was the property of the nation at large, ministered to the birth of the spontaneous utterance of the folk-muse. The singer did not invent, he merely fashioned the materials that were a common possession. The difference between the poet and the people was quantitative, not qualitative. The poet gave what he received, and his work was the condensation of the age in which he lived. His individuality disappeared behind the individuality of his race.

The qualities that distinguish the folk song of other countries reappear in Greece. Truly impersonal, the artist loses himself behind his work; his name is lost or is handed down in a personification. As Gaston Paris

says of the poetry of the Middle Ages, the folk-songs form a body of poetry 'in which everybody believed and which everybody could have made.' They represent either the sentiment of the whole race, or the sentiment of a class; and in the latter case, a class that is represented in its entirety. With few exceptions the Greek folk songs are brief, true to nature, naïf, inward in feeling, inartificial in thought and speech, concrete (though there is some lack of precision), and immediate in vision because they are the result of improvisation which gives dramatic life. Of the Spartan songs, some of which were still extant in the first century after Christ, thanks no doubt to Dorian hostility to literary culture, Plutarch says that their language was 'simple and powerful, their contents earnest and instructive morally.' The songs we possess show a love of fixed forms (see on *Alkai.* xiii.), poverty in figures of thought, and fondness for iteration (Nos. i., xxii.). The metres, usually logaoedics, are simple yet not monotonous. Oftentimes we have verses in pairs and traces of the strophic arrangement, which was taken over by artistic lyric. The refrain is an essential mint-mark. Perhaps, as Bergk remarked, the music was of greater importance than the poetry, whereas, in artistic lyric, at least to the fifth century, the accompaniment was subordinate.

In Greece more than elsewhere it is difficult to draw the line between the artless folk-lyric and the artistic lyric. The minstrel did not, as in the Middle Ages, come from another clime more favoured by the arts. In Greece the universal habit of thought was poetic and all art was essentially popular. There was therefore little of that antagonism between the speech of daily life and that of lettered taste of which Wordsworth complained in the preface to his *Lyrical Ballads*. In Greece *Volkspoesie*, poetry by the people, shades off imperceptibly into *Volksthumliche Poesie*, poetry for the people. If Greek folk-lyric has little of that unevenness of form which we often find in English ballads, on the other hand Sappho, Alkaios, Anakreon, the epic and the tragic poets (as Niese has said), are at once artistic and 'popular,' if we retain that squinting expression which found favour with such an authority as the late Prof. Child. The



artist catches and develops the folk-song as in Shakespeare's *Sing willow*, and in Burns and Goethe. One verse may be taken directly from the people, while the poet's own words are brought into sympathy with it. Sometimes licence of form and metre are the only distinguishing characteristics. No doubt, too, there was affected popular poetry then as now; and some, like Lady Wardlaw, may have stood in such intimate touch with the folk-spirit as to render impossible the attempt to separate the spurious from the genuine. The extant folk-songs of the Greeks contain relatively little of that primitive and elemental feeling which is held to be the mint-mark of "true" folk-lyric. Much is folk-song only in the extended use of the term, and not a little might be excluded as unworthy of the name because contemporary pressure rests upon it too heavily. Oral transmission and anonymity are the marks of the true folk-songs in our collection. If the Greek *horror vacui* caused the loss of much that was anonymous, on the other hand it was ready to fabricate authors for the *adespota*: Eriphani and Kleobulos were made the originators of songs that are truly anonymous (xix., xxii.).

The life of the Greek from its beginning to its end was attended by song. Every circumstance and emotion of the life of the people, the humblest occupation, the service of the gods, work and play, sorrow and joy, were all the source of folk-lyric. To show the astonishing variety of the folk songs of Greece it is sufficient to give a brief summary of the chief kinds of which a record has been preserved. The religious songs and those of a lay character often overlap, and strict lines of demarcation are impossible. The finest extant specimens of the folk-song of the Greeks are the *skolia*.

I. SONGS OF DAILY OCCUPATION.—Monotony and solitariness tend to give birth to song. Cf. Lucr. 5. 1383:

*Inde minutatim dulcibus didicere querelas  
tibia quas frangit, digitis pulsata cinentum,  
arva per nemora ac sylvas saltusque reperta,  
per loca pastorum deserta atque otia diu.*

βαλανίων ψᾶλ: songs of the bathmen. βαυκαλήματα or καταβαυκαλήσεις: lullabies. An imitation appears in Theokr. 24. 7 (see on Sim. xiii. 15). Cf. Soph. *Phd.* 827 ff., Eur. *Or.* 174 ff. Sext. Empir. *adv. Math.* 6. 32 calls them

a metrical moaning (*έμμελής μινιρισμα*). Cf. Theophr. *Char.* 7. γεωργῶν ᾠδαί: songs of the field-labourers. We hear also of ᾠδαί τῶν μισθωτῶν τῶν ἐς τοὺς ἀγροὺς φοιτῶντων. *ἑλινος*. weaving-song. (cf. ε 62, κ 222, Tibull. 2. 1. 66. Some were in honour of Athena. *ἐπιλήγιος*: song of the wine-press. Sung by the women of Elis who invoked Dionysos to fill their empty casks (No. v.). At the Lenaia in Athens the leader, who carried a torch, called upon the chorus to invoke Dionysos. Cf. *λινος* or *λινωδία*, *infra* xi. 1. *ἐπιμύλιοι ᾠδαί* or *ᾠσματα μύλων*, songs at the mill (cf. No. xxiv.). Cf. Aristoph. *Nubes* 1358. *ἐρετικά* (*εἰρεσία*) boatmen's songs. *θεριστῶν ᾠδαί*: reaper's songs, such as the Lityerses. *ἱμαῖος* and *ἱμαλὶς*: song of the draw-well. *λουλος*: song at the binding of the sheaves (No. i.). *πτιωτικά* or *πτισμοί*: winnower's songs, or perhaps songs of the bread bakers. *ποιμενικά* or *νόμια*: pastoral songs sometimes divided into *βουκολιασμοί* and *συβωτικά*. Stesichoros introduced into literature the pastoral song on Daphnis. *σκαπανέων ᾠδαί*: songs of the diggers. So also there were sowing songs sung by girls at the offering of the *προσηρσία*, when the fields were ploughed at the beginning of autumn to receive the new seed. The watchman in the *Agamemnon* of Aeschylus hums an *ἀντίμολπον ᾄκος* (l. 17); cf. Aristoph. *Nubes* 721, Lucr. 5. 1404. Here too we may place the professional proclamations of the herald at the agonistic contests (x., xi.).

II. METRICAL PRECEPTS. These are infinite in number and of great variety. A few specimens are:

### 1. Husbandry.

Σίτον ἐν πηλῷ φύτευε· τὴν δὲ κριθὴν ἐν κόνῃ.

Ἔτος φέρει, οὐχὶ ἄρουρα.

### 2. The Winds:

Διψ' ἄνεμος ταχύ μὲν νεφέλας, ταχύ δ' αἰθρία ποιεῖ,  
Ἀργέστη δ' ἄνέμῳ πᾶσ' ἔπεται νεφέλη.

Φιλεῖ δὲ νότος μετὰ πάχυνον.

Ὅς ποτε νυκτερινὸς βορέας τρίτον ἔκετο φέγγος

Εἰ δὲ νότος βορέαν προκαλέσεται, αὐτίκα νίψει.

Εἰ βορρᾶς πηλὸν καταλήψεται, αὐτίκα χειμῶν.



## 3. Navigation. The best time for setting sail :

Ἄρχομένου τε νότου καὶ λήγοντος βορέαο.

Much of the folk-wit of the Greeks has passed into Hesiod, and the lyric poets show here and there traces of the influence of the *παροιμίας*. γνῶθι σεαυτὸν, μέτρον ἄριστον and the like are of popular origin.

III. RIDDLES. The extreme antiquity of riddles in Greece is clear from the fact that at a very early period they were interwoven with the literature. Hesiod represented Mopsos and Chalkas proposing riddles to each other; and the 'Contest between Homer and Hesiod' makes use of the folk riddle. The Seven Sages were the authors of several. The native wit of the Dorians made the riddle especially common in Dorian lands; but the Samian girls are represented as playing riddle games. They were usually propounded at or after meals, but were sometimes connected with religious ceremonies, as in Boiotia, where the women proposed them at a festival of Dionysos. In the later period the religious aspect disappeared and they were employed as a form of social entertainment like other *παίγνια* and *γελοία*. Hired wits and parasites were expected to enliven the company. The examples we possess are of this period. The *αἰνίγμα* united apparently impossible opposites, the *γρίφος* propounded the union of that which cannot apparently be united. The chief monographs on the subject are: Morawski *de Graecorum poesi aenigmatica* 1862, Ehlers *αἰνίγμα καὶ γρίφος* 1867, *de Graecorum aenigmatibus et griphis* 1875, Ohlert *Itzset und Gesellschaftsspiele der alten Griechen* 1886.

IV. SONGS OF SUPERSTITION. One late specimen (xx.) is the nursery song to frighten away the screech-owl. Originally the *ἐπῳδαί* were employed to heal diseases and wounds, but in course of time formulas of mystical purport, oftentimes obscure, were thought to be efficacious in warding off every kind of evil. Usually they were in prose but recited in a solemn tone.

V. MENDICANTS' SONGS. Aristotle *Rhet.* 2 24. 7 says the beggars sang and danced *ἐν τοῖς ἱεροῖς*. In the same place he mentions songs of the blind. The best-known songs of this class were those connected with certain

seasons of the year when bands of boys or men solicited gifts in return for their chorals. Cf. Peppmüller *Philol.* 149. 15 ff.

1. The *Eiresione* (εἰρεσιώνη, derived from εἶρω 'say') gets its name from a custom observed at the Pyanepsia and Thargelia. Besides the procession to the temple of Apollo in Athens, it was the wont of boys, especially in the rural districts, to go from house to house carrying an olive or laurel wreath, on which there was a tuft of wool, and to sing a song full of good wishes for the inmates together with a request for a donation. St. Basil's day is thus celebrated in Greece at the present day, and a similar custom obtained until recently in Germany at Whitsuntide. An example of this song in the style of a later period is found in the collection of epigrams attributed to Homer (No. 15). The text is corrupt at places.

- Δῶμα προσετραπόμεσθ' ἀνδρὸς μέγα δυναμένοιο  
 ὃς μέγα μὲν δυναται, μέγα δὲ \*βρέμει, δλβιος αἰεὶ.  
 • αὐταὶ ἀνακλίνεσθε θύραι· πλοῦτος γὰρ ἔσεισεν  
 πολλός, σὺν πλοῦτῳ δὲ καὶ εὐφροσύνη τεθαλυῖα  
 5 εἰρήνη τ' ἀγαθή. ὅσα δ' ἄγγεα, μετὰ μὲν εἴη,  
 \*κριθαίη δ' αἰεὶ κατὰ καρδόπον ἔρποι μᾶζα,  
 τοῦ παιδὸς δὲ γυνή κατὰ διφρακα βήσεται θυμῷ,  
 ἡμίονοι δ' ἄξουσι κραταίποδες ἐς τὸδε δῶμα,  
 αὐτὴ δ' ἱστῶν ὑφαίνει ἐπ' ἡλέκτρῳ βεβανῖα.  
 10 νεῦμαι τοι, νεῦμαι, ἐνιαύσιος, ὥστε χελιδὼν·  
 ἔστηκ' ἐν προθυροῖς ψιλλὴ πόδας· ἀλλὰ φέρ' αἶψα  
 \*πῆρης τῷ πολλωνος ἀγυρτίδος <ἀγλαὰ δῶρα.>  
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐχ ἔστήξομεν·  
 οὐ γὰρ συνοικήσαντες ἐνθάδ' ἦλθομεν.

Plutarch (*Thesens* 22) cites the beginning of another *Eiresione*, also in a late setting :

Εἰρεσιώνη σὺκα φέρει καὶ πίονας ἄρτους  
 καὶ μέλι ἐν κοτύλῃ καὶ ἔλαιον ἀναψήσασθαι  
 καὶ κύλικ' εὐζώρου, ὥς ἂν μεθύουσα καθεύδῃς.

2. The *Crow Song* (κορώνισμα) was sung by men who requested gifts ostensibly for a crow which they carried about. A modernized form of this old song is extant, the work of Phoinix of Kolophon in Athen. 8. 359 E, which illustrates the tendency of the antiquarians of the Alexandrian period to deal with stories and subjects drawn from the life of the people. We hear of Crow songs having been current in Rhodes (Athen. 359 D).

3. The Rhodian *Swallow Song* (xxii.).

4. The Song of the Sicilian Shepherds (xxiii.).

5. The *Oven or Potters* (Κάμνος ἢ κεραμεῖς) attributed to Homer.

VI. DANCE SONGS AND SONGS OF PLAY. Dance songs ('ring-songs' as Gawin Douglas called them) appear as early as Homer (A 603. Apollo plays the lyre, the Muses dance and sing). The Cretan war dances afforded opportunity for improvisation. In Sparta we have the famous *Parade Song* (xiii.), but the *embateria* or march songs of the poets caused the popular lyric to escape the later collectors. Game songs were exceedingly common (xv. ff.).

A curious cult song entitled Ἀλῆτις was sung by Attic women in honour of Erigone, who wandered about in search of her father Ikarios and finally hanged herself. At the festival Αἰώρα the women suspended ropes from trees and swung either themselves or symbolic dolls.

VII. SATIRIC SONGS. Here belong the Phallic songs to which Aristotle (*Poet.* 4) refers the origin of comedy. They were often sung by the Ithyphalloi and Autokabdaloi. Cf. Aristoph. *Acharn.* 263. The mill-stone song (xxiv.) directed against Pittakos also falls into this class. The line ἐγὼ δὲ τὴν εὐρεφανίζα καὶ δωρησάμαν in *Eq.* 1225 is supposed to refer ultimately to a song of the Helots.

VIII. SONGS OF LOVE. From the time of Alkman the erotic element in artistic lyric was continually gaining ground. Sappho and Alkaios often recall the tone of the folk-lyric, and it was through their influence and that of Anakreon that the love songs of the people, which were as old as Homer (X 128 παρθένος ἠΐθεός τ' ἀριζέστον ἀλλήλων), were forced into obscurity. In Sully the pastoral was amatory and described the unhappiness of unrequited love. A song referred to by Athen. 14. 619 E told of the suicide of Harpalyke who was despised by Iphiklos. The story of the untimely death of the beautiful Kalyke was introduced into literature by Stesichoros (*Stes.* xii. and 43). We have a specimen of Lokrian (xxi) and of Chalkidian (xxv.) erotic song.

IX. MARRIAGE SONGS (ὑμέναιοι, γαμήλιοι ψῶδοι). The artistic nuptial song was based on the folk-lyric, which is attested as early as Homer (Σ 413 πολὺς δ' ὑμέναιος δοῶμαι).

(cf. Hes. *Scut.* 274). Though Sappho's hymeneals and epithalamia reproduce the spirit of the popular song to a considerable degree, the song at the end of Aristophanes' *Birds* is nearer to the tone of the genuine folk lyric. Fragments of popular hymeneals are exceedingly rare. *ἑκαπὶ κόρη καρὲν* was obnoxious to the Greeks and has been variously interpreted by the moderns. Bergk translates *hymeneum a cane, virgin's corner*, the crow being regarded as a symbol of concord. At the wedding banquet a bride whose parents were alive, spoke the words *ἐφ' ὧν καὶ εἶπον δαίμονες*, while he carried about bread in a winnowing fan. The formula may be a part of a nuptial song, but it is more probably taken from the ritual of the marriage ceremony. The refrain *Τῶν, ὦ Τῶναιε* is taken from the language of the people.

X. SONGS OF LAMENT appear as early as Homer, who describes the ritual observed in the case of the threnos sung over the bodies of Hektor and Achilles. (See the Introduction.) Athenaios calls the threnetic folk songs *θᾶστροι*. The *talamos* was also of a popular character. The *threnodai*, who were hired for the occasion, have been thought to be a mark of barbarian civilization (ii 720), and parallels have been sought with the later Karian songs. There seems, however, no reason for discrediting the Hellenic character of the 'leaders of the dirge'; and examples of the like occur in Modern Greece. The proverb *ψυχρότερος λαῖμοι* points to the lack of genuine sympathy on the part of the hired mourners.

XI. SONGS THAT TAKE THEIR NAMES FROM MYTHICAL PERSONAGES. Other forms of lament that are akin to the primitive dirge take their names from mythical persons whose early and undeserved death symbolizes the departure of the seasons and the mutability of human life. Many had Oriental prototypes. We hear of the Maneros of the Egyptians, the Bormos of the Egyptians, the Maryandinian, who was slain in summer while engaged in hunting, and the Lityerses of the Phrygians, a reaper's song in commemoration of the son of King Midas (cf. Theokr. 10. 41). In Greece the songs that fall under this class were usually sung at festive occasions, and we must beware of attributing to the Greeks a recognition of the ultimate symbolism of the lays in question.

1. The *Linos* was primarily Oriental in character; Herodotos states that he recognized it in the songs of the Phoinikians and Kyprians. Adapted to the Greek cult, it was connected with the celebration of the Rural Dionysia and symbolized the departure of summer. Strictly it is a song of the wine-press and sung by a single voice, the chorus joining in the refrain (cf. Aisch. *Agam* 121). It bore the name αἶλινος from the cry of the mourners (hence Sappho 62 calls it οἰτῶλινος), which in Phoinikian was *ai le nu* 'woe is us.' Welcker has collected from several tongues examples of similar sounds used for lament: Egyptian *lulululu*, ελελεῦ ελελεῖ, Lat. *ululare*, Serbian *lele*, *lulo*, Basque *lelo* (also personified). The Greeks made a person out of the exclamation and regarded *Alnos* as the son of Urania, who, like Marsyas and Thamyras, met his death at the hands of Apollo, with whom he dared to contend in music. The Argives called him a poet, and others ascribed to him the invention of the hexameter. In this aspect he portrays the overthrow of a primitive style of music. Homer uses the word *λινος* (Σ 570) as a general word for 'song,' and is ignorant of the Egyptian and Phoinikian threnody.

2. The *Hyacinth Song* recorded the death of the beautiful youth *Ῥακισθος*, the son of Amyklas, who was killed by the quoin of Apollo (the disk of the sun). In his honour a festival was held at Amyklai during three days in the hottest month of the year. The myth represents the parching of nature under the torrid heat of the summer sun. Analogous is the Arkadian *Skephros*.

3. *Adonis Songs*. See the Introduction.

XII. SONGS IN HONOUR OF THE GODS AND THEIR CULT. Artemis, Aphrodite (iii.), Dionysos (iv., v., vi., vii.), in whose cult the *Iobachon* were sung, Demeter (i.), Apollo (ix.), the Mysteries (Bergk 10); the Libations (viii.), εὐπύργοι were sung to Artemis Eileithyia.

I. Athen. 14. 618 a. Athen. quotes Semon of Delos to the effect that οἶλος or ῥοῖλος 'sheaf' was the name of a hymn in honour of Demeter, who thence received the name Ῥοιῶ (and Ῥῆῶ: Eratosth. quoted below). οἶλος is derived from \**ῥόλινος*, that which is 'pressed together' (cf. εἶλλω, εἰλέω, Dor. *ῥηλέω*), and is not connected with ῥοῖ (or rather ῥοῦ), because of the



mournful character of the songs to Demeter. *ἰοίλος* contains a prothetic *i* as *ἰ* ὄλκα, *ἰ* κτίς, *ἰ* φθίμος. With the name of the goddess, cf. *Δημώ*, *Δηώ*, *Ειδώ*, etc. The line is the refrain of a sheaf song, which was not confined to the formal cult of Demeter, but sung by harvesters, both men and women; Eratosth. in schol. Apoll. Rhod. l. 972. *χρηνήτης ἐρίθος . . . καλούς θείδεν ἰοίλους*. Some referred the song to the workers in wool (by confusion with *οἶλος* 'woolly'?), or to the kitchen-maids when baking cakes. These *ἰοίλοι* were sometimes called *δημήτρουλοι* and *καλλίῖοιλοι*. At the festival of the *προηρόσια* girls sang a sower's song: *παρίθι, κόρη, γέφηραν· ὅσον οὐ πω τρίς πολέουσιν*. The words *ὦ Ζεῦ πάτερ, αἰθερ πλοῦσιος γενοίμαν* and *ἦδη μὲν ἦδη πλέον· ὑπερβέβακεν*, which are found on a vase (*Ann. d. arch. Inst. 1837*, 183), were taken by Bergk to be part of a song at the gathering of the olives; but are in fact spoken by olive merchants. (Cf. Robert *Bild und Lied* 82. The variation between *ἰα* and *ἱα* is due to the confusion between *ἱμι* < \**σισημι* (Lat. *sero*, *seri*, O.H.G. *soma* 'seed') and *ἱεμαι* 'desire,' a confusion that is as old as Homer, and occurs in Archil. 50. The sphere of *ἱμι* is the sphere of Demeter. The collocation of *ἱα* and *ἱα* recalls *τίον - τίον* Ψ 703, 705, *ὄλω ὄλω* Ξ 454, 456, \**Ἀρες Ἀρες* E 31, *καλός καλός* Alkm. xxxii, Solon 13. 21, 24, Theogn. 16, 17, Theokr. 6. 19, Kallim. l. 55, *διὰ . . . διὰ* Γ 357, 358, *ἴσος ἴσος* Theokr. 8. 19, 22. The Alexandrians, and after them the Latins (e.g. Virg. *Ecl.* 6. 44), delighted to play thus with quantitatively alternate forms. We may also compare *νεκρός* and *νεκρῶ* Soph. *Antig.* 1240, *πατήρ* and *πατρί* (cf. Virg. *Aen.* 2. 663) O. K. 442, *ἔμρις* (-) 883, *πέτροισι* and *πέτρον* Phil. 296, "Ἦνε (=) 827. *uigris uigro* Hor. l. 32. 11 (where Shorey quotes Spenser *F. Q.* 3. 2. 51 "Thrice she her turned contrary and returned | All contrary,") —Metre: iogaeodic.

**II.** The scholion in Codex Venetus B at Σ 570 (*λίνον δ' ὑπὸ καλὸν δεῖδεν*) says that the *λίνος* was a threnetic song sung by the Muses. By a series of violent changes Bergk has constructed a text that has been widely regarded as a late representation of the "oldest folk-song" of the Greeks. Now the scholiast of the Townley ms. on Σ 570 and Eustathios 1163. 59 state that the following hexameters formed an inscription at Thebes, where Linos was supposed to be buried (Paus. 9. 29. 8):—

ὦ Λίνε, πᾶσι θεοῖσι τιτιμένη, σοὶ γὰρ ἔδωκαν  
ἀθάνατοι πρῶτον μέλος ἀνθρώποισιν ἀεῖσαι  
ἐν ποδὶ δεξιτερῷ· Μοῦσαι δέ σε θρήνεον αὐταὶ  
μυρόμεναι μολπῇσιν, ἐπεὶ λίπες ἡλίου εὐγάς.

It has been shown by Maass (*Hermes* 32. 303; cf. *Reimann*



*Die Prosodien* 4) that the setting of the scholiast of Ven. B, so far from representing a different tradition from that of the Townley scholiast, is a late transformation; *φωναῖς λεγυραῖς* was added, and *Φοῖβος . . . ἀναίρει* inserted to square with the story told by him. Again it is absurd to suppose that the verse *Μοῖσαι . . . θρηγέουσιν* could have occurred in a song actually sung by the Muses in honour of Linos. Since the hexameters formed a funereal inscription, they date from a late period; and an epigram cannot be an archaic folk song. The dactylic hexameter was doubtless framed by the union of two shorter verses; but this Linos song is not evidence. *ἐν ποδὶ δεξιτέρῳ* is - *up to numero* and has no reference to the two parts (*δεξιόν, ἀριστερόν*) of the hexameter.

**III.** *Plut. Quaest. Symp.* 3. 6 4. Perhaps a formula from one of the Doric prayers to Aphroditē, who was called 'Ἀφρολογήρα' ('she who delays the coming of old age') in Sparta. Cf. *Paus.* 3. 18. 1, *Wide Lakon. Kulte* 143, and note the Doric forms. *Herodas* 1. 61 *τὴν μίαν ταύτην ἀμαρτήν δὸς τῇ θεῷ* (Aphr.) . . . *τὰ γῆρας μὴ λάθῃ σε προσβλέψαν.* Cf. *Mimn.* 1 and 2. *Medeia* possessed this rejuvenating power. *Hesych.* has *ἀναβαλλαγόρας* (*ογήρας*?) *φάρμακόν τι καὶ λίθος ἐν Σάμῳ.* Metre: pherecratics (?).

**IV.** *Schol. Aristoph. Ranae* 479. In the Lenaian contests in honour of Dionysos the torch-bearer called out *καλεῖτε θεόν*, whereupon the audience shouted *Σεμελίη κ τ λ.* Cf. *No. viii*. The *δαδοῦχος* is here the *ἐξάρχων*, who gives the *ἐνδοσίμῳ* (signal to the chorus to begin). Bergk wished to read 'Ιακχ' ὦ to help out the anapaestic dimeter. The verse is, however, similar to *Aristoph. Aves* 331 (*παρέβη μὲν θεσμοῖς ἀρχαίοις*) in its neglect of the caesura. With *πλουτοδότα*, only here of *Iacchos* or *Dionysos*, cf. *ὀλβιόδωρον Διον. οἶακ.* 210 *Hendess*.

**V.** Song of the Eleian woman at the festival of the epiphany of Dionysos (*Plat. Act. Gr* 36; cf. *de Iside* 35). Dionysos received special honour in Elis, where he was born according to one tradition (*Hymn* 34. 3). He had a temple at Elis near the theatre according to *Paus.* 6. 26. 1, who tells us of a festival called *Θεῖα* at which the return of the god was invoked; and there too, by a pious fraud, D was supposed to have filled three wine-vessels that had been placed over-night outside the city. In Argos the sound of trumpets accompanied the invocation for him to return from the lake of Lerna. This song is the liturgy employed by the priestly college of sixteen Eleian women, who were chosen from the eight tribes and had the charge of his cult, *Plut. Mal. virt.* 251 E, *Wenger Kollegium der sechzehn Frauen u. Dionysuskult in Elis* 1889.

In the Argive worship of D. he bears the name *βουγενής*; here he is called *ταῦρος* outright, as in Eur. *Bacch.* 1017 (*φάνηθι ταῦρος*), Lykophr. 209, and *C. I. G. Sept.* 1. 1787 (*Θεοὶ Ταύρου*). Usually D. is called *ταυρογενής*, *-κερως* (*Bacch.* 100 where see *Sandys*), *-μορφος*, *-μέτωπος*, *-ωπος*, etc. The type of the horned D. with idealized face was probably restored by the school of Lysippos (cf. the Lateran "Horned Dionysos") and was popular in the Hellenistic period, since the successors of Alexander were represented in this guise. The bull is the symbol of generative force (cf. A. W. Curtius *Der Stier des D.*, Jena 1882). [The Skt. *varshan* 'bull' has, it so happens, its nearest Greek equivalent in Eleian *Ἰάρρενος* (gen.) = *ἰάρρενος*.] The association of D. with the Graces is probably due, originally at least, to the fact that the latter, like the Hours, were emblematic of the fruitfulness of nature. Later the connection was spiritualized, but in Pind. *Ol.* 13. 18 (*ταῖς Διωνυσσοῖσι πόθεν ἐξέφανε· συν βροχλάτῃ Χάρτες διθυράμβῳ*;) there is still an echo of connection on the physical side. The Graces were even called the daughters of D. and Aphrodite, or of D. and Koronis. In the valley of the Kephissos near Orchomenos the temple of D. was close to that of the Graces. At Olympia the Graces had one of the six *βωμοὶ δίδυμοι* (Pind. *Ol.* 5. 5) in conjunction with D., though they had their own *ἱερόν* at Elis, where their *ξόανα* were shown (Paus. 6. 24. 6). On a gem found in Müller-Wieseler 2. 383 the Graces are represented as seated between the horns of the Dionysiac bull. At banquets the first pledge was to the Graces, the Hours, and Dionysos, as the givers of festal joy, the second to Aphrodite and D. (cf. Ben Jonson, "But Venus and the Graces Pursue thee (Bacchas) in all places." In style and metre this animalized liturgy is archaic, but the dialect contains no trace of the native Eleian, except *Ἀλείων* or *Ἀλείων*. *Ἰαλείων* is not impossible; since the digammated *Ἰα(λείων)* occurs on a coin as late as the third or second century *Χαριτεσσιν* would be *Χαρίτῃσι* in Eleian 1. Cf. the invocation of D. in Soph. *Antig.* 1144 *μολεῖν καθαρσίῳ ποδὶ Παρνασσίῳ* | *ὑπὲρ κλιτὺν κ' τ' ἄλ.* which shows in the use of *κ.* *ποδὶ* and the inf. for the imper. traces of liturgical formula. The inf. for the imper. gives a touch of solemnity and is frequent in precepts the 'sententious' inf.). *ἦρω*: this voc. occurs only here; we find also *τὸν ἦρω* and even *τοῦ ἦρω*. *ἦρω* (Schmeidewin) is too easy a correction — 2. *σὺν Χαρ.*: cf. Pind. v. n. 3, *Bacch.* n. 9. — 5. *βοείῳ ποδὶ*: cf. *ποδα παρθένων* Eur. *I. T.* 130, *γέροντι ποδὶ* *El.* 490. *ποῦς* in periphrases points to motion on the part of the person in question. See Eur. *Herakl.* 802, *Stes.* iii. 6. *ἰδὺν*: = *ἰδὺν* v. n. *Ρήτη*.

10. 54. Dist. *θῶω furere* — *θῶω* from *θῶω properare* — *θῶω* —  
7. With *ἄξι* in the refrain Welcker (*Gotteslehre* 1. 329) would connect the mystical names *Axieros*, *Axiokersos*.

Different views have been taken of the metre. V. 1 is a paroemiac with the form — — — — — as in the proverb *ἀρεινὸν ἔξω πόδα πηλοῦ*. V. 2 was thought to contain solemn molossi (Bergk *Gr. Lit. Ges.* 1. 384), or trochaic semanti (Leutsch *Philol.* 11. 730), or iambi orthii (Christ *Metrik* 271). V. 3 is a prosodiac (— — — — —); v. 4 a molossus, unless we assume, as is probable, that *Ἀλείων* has fallen out; v. 5 is a prosodiac (— — — — —); vv. 6 and 7 dactylic dipodies. Usener (*Altgr. Versbau* 80) regards this strophe as exemplifying the oldest form of Greek metre, which counted theses only, was indifferent to the following syllable (— —), and allowed suppression of arses. The original line of four theses, Usener thinks, has been reduced to three and a half, except in the refrain *ἄξι ταῖρε*, *ἄξι ταῖρε* (in one line). The half stress he finds in the final syllable of each verse. Thus v. 2 — — — — —, v. 5 — — — — —.

**VI.** Ithyphallic song. *Somos* in *Athen.* 14. 622B says that the *Itlyphalloi* entered the theatre in silence, but when they reached the middle of the orchestra they wheeled round and addressed the spectators. They wore female garments, chitons that were shot with white, brocaded loose sleeves, and veils that reached to their knees. Their heads were crowned with flowers and they wore masks representing the faces of drunken men. We hear of *Itlyphalloi* in connection with the fetes referred to in xxvii. *ἀνάγετε* 'back' 'referte *pedes*'; cf. *Aristoph. Aves* 1720 *ἀναγε, διεχε, πάραγε, παρече*. Metre. iambs followed by itlyphallics. Wilamowitz and Kibel adopt an arrangement in trochaics with a closing itlyphallic. With *ποιεῖτε* (— —) cf. *ποιῖ, ποιητής* on Attic inscriptions and skol. vii. 4. Wilam. would delete *ο θεός*.

**VII.** Entrance song of the *Phallophoroi*. *Somos* in *Atlan.* 14. 622C reports that the *Phallophoroi* entered the theatre in measured tread partly from the *pyrros*, partly from the middle door. They wore no masks but had on visors made of thyme and rosy flowers (*παιδερωί*), and were crowned with chaplets of violets and ivy. They also wore thick cloaks. The fragment is late and scarcely genuine folk lyric. Cf. *Eur. Hippol.* 72 ff. — 1. *ἀγλαΐζομεν*: cf. *Ol.* 1. 14 *ἀγλαΐζεται δε και | μουσικῆς ἐν δῶπῳ*, *Theokr. epigr.* 1. 4 *Δελφίς ἐπει πέτρα τοῦτο | ται ἀγλαΐσεν* 'bore this to thine honour.' — 2. The iambs (*ἀπλουν ρυθμον*) were sung to an elaborate and probably new accompaniment; cf. *νεοστῆγος τροπος* of the musical mode,

Pind. *Ol.* 3. 4.—3. **καινάν**: cf. Timoth. vii. 2 ἀπαρθένετον· L. and S. 'unfitting a maiden.' Rather 'virgin,' as in Soph. *Frag.* 283, ἀκέραιος, καθαρὰ (Hesych.) and like ἀκήρατος Ibyk. i. 4. Emphasis is laid on the novelty of the song—5. **κατάρχομεν**. see on Alkm. xxviii. Line 5 may be an epode, but is probably incomplete. It is noteworthy that the caesura is invariably the semiseptinaria. Iambic processional songs sung by a chorus are not over-common. Cf. Aristoph. *Acharn.* 264, *Ranae* 384. Usually we have anapaests or trochees. Iambics are frequently used to accompany the movement of a single actor.

**VIII.** Schol. on Aristoph. *Pax* 968 (ἀλλ' εὐχόμεθα | τις τῆδε; ποῦ ποτ' εἰσὶ πολλοὶ κάγαθοι;) reports that τις τῆδε was called out during the libation, whereupon those present reverently exclaimed πολλοὶ κάγαθοι. By this means the *profanum vulgus*, those who were unprepared to participate in the rite, were excluded from it (ἐκὰς ἐκὰς δαίσις ἀλιτρός). When the libation was concluded the participants exclaimed ἐκκέχυσται (schol. Aristoph. *Ranae* 479).—Metre: 1. iambic dimeter, 2. logaoedic. Or we may take the verses as ionics: — — — —, — — — — and — — — — | — — — —.

**IX.** Herskleid. *Allegor. Homer.* 6 says that this song was in everybody's mouth. Cf. Proklos *Theol. Platon.* 6. 12 ὁ Ἥλιος Ἀπόλλων ἱμνούμενος χαιρεῖ διαφερόντως, καὶ Ἀπόλλων Ἥλιος ἀνακαλούμενος and the song in Festus p. 318 *tu es Apollo, tu Sol in coelo deus*. Usener *R. M.* 23. 373 maintains that the verse is either from Euripides (but note the violation of Porson's law) or New Comedy. Cf. Timoth. vii. —Metre: iambic trimeter.

**X.** Julian *Caesares* 318. Proclamation of the herald at the opening of the games. Cf. Soph. *El.* 683 ὅτ' ἦσθετ' ἀνδρὸς ὀρθίων κηρυγμάτων.—1. **ἀγών**: personified.—2. **ταμίας** so 'steward' in American athletic contests. **καιρὸς δὲ καλεῖ** cf. Soph. *Phal.* 466 and ὡς ἀκμή καλεῖ Eur. *Hek.* 1042.—3. Cf. inc. trag. 298 ἀγὼν γὰρ οὐ μέλλοντος ἀθλητοῦ μένει | ἀλκὴν.—Metre: anapaestic dimeters (Hertlein wrote as monometers).

**XI.** Lucian *Vita Demonactis* 65. Proclamation at the closing of the contest. Bergk inserted a fragment (15) from Moiris 193. 4 spoken by the herald to the contestants when they 'toed the line.' We read ἐπὶ βαλβίδος θέτε πόδα παρὰ πόδα (cf. Tyrt. 11. 31 καὶ πόδα παρ ποδὶ θεις), but the words are perhaps not meant to be metrical. Paus. 5. 7. 10 (cf. 6. 14. 10 and Philost. *de arte gymn.* 55) informs us that, in order to stimulate the contestants, the notes of the Pythian (auletic) nome were sounded when the contestants engaged in the



part of the pentathlon devoted to the leaping match. But the use of verses to start a race is hardly credible even in Greece.

**XII.** Lucian *Saltat.* 10. Sung by the Lakonians while dancing; cf. Muller *Dor* 2. 332. πόρρω: = βέλτιον. γάρ may not belong to the words of the song or it may be the 'prefatory' γάρ. κωμάξατε: Dor. aor. Hesych. glosses the verb with ὀρχεῖσθαι — Metre: probably iambic (trochaic). Mure compared the rhythm of the modern Neapolitan tarantella.

**XIII.** Plut. *Vita Lysurg.* 21, who says that in the Spartan festivals there were three choruses (τριχορία) consisting respectively of old men, men in the prime of life, and youths (ταλκάδαι). Each chorus sang the verse appropriate to its age. The verses have sometimes been wrongly referred to Týrtaios on the authority of Pollux 4. 107 τριχορίαν δὲ Τύρταιος ἐστῆσε, τρεῖς Λακωνῶν χοροὺς, καὶ ἡλικίαν ἐκάστην, παῖδας ἀνδρας γερωντας. Plut. *Consol.* 15 quotes a Lakonian epigram: ἡμεῖς (not ἄμεῖς as MSS.) πρόσθ' ἄλλοι ἐθαλεον, αἵτικα δ' ἄλλοι, | αὐτὰρ ἄμεῖς γενεαν οἰκέτ' ἐπονομέθα. Cf. Δ 405 ἡμεῖς τοι πατέρων μέγ' ἄμεινονες ἐχόμεθ' εἶμαι. — 2. ἡμέε - ἐσμέν. εἶμέε is not early Lakonian. λῆς < λᾶεις; Dor. λᾶω - ἐθέλω. αἰγάσδιο = αἰγάσειο, which is perhaps the preferable reading. The σδ recalls the Aiole writing. — 3. κάρρονες: from \*καρρῶν < \*καρτιῶν; Gortynian κάρτων < \*καρτιῶν. With the change in the responsive choruses we may compare the musical transition (μεταβολή) in the 'three-fold' nome of Dakadas. It began in the Dorian, continued in the Phrygian, and concluded in the Lydian mode. — Metre: iambic trimeter.

**XIV.** Athen 14. 629 E. Flower song (ἀνθεμα) with mimetic dance. The first verse was sung by the leader, the second by the chorus of girls. Cf. Theokr. 2. 1 πᾶ μοι ταὶ δαφναί; — Metre: iambic tetrameter catalectic. I have scanned the fragment without anacrusis to show better that, while the tribrachs in the even feet express the lively character of the dance, the slower movement of the quest is brought out by the irrational, as contrasted with the regular, iambs of v. 2.

**XV.** Pollux 9. 123, Eust. 1243. 29. The players put a ταινία over the eyes of one of their comrades, who was placed in the centre and called out χαλᾶζν etc., while the others cried θηρᾶσεις etc. striking him with papyrus whips or their hands until one was caught. Ancient Greek (and modern Cretan) boys used to tie a lightest taper of wax to a bronze-coloured flying beetle, which they then chased in the dark. This seems to have given the name to this form of the game of blindman's buff, in which the pursued are the 'bronze flies.' So Smith's *Dict. of Antiq.* s. v. *Myndas*. Others think

the name is not derived from the colour of the insect, but from the pertinacity with which the pursued worry the pursuer; ἡ δὲ μύια θρασεία. In modern Greece there is the game τυφλομυία, in France *pourche*, in Italy *mosca cieca*, in Germany *blinde Fliege*.—Metre: paroemiacs (all spondaes).

**XVI.** Pollux 9. 125, Eust. 1914. 56. The Tortoise Game (χέλει χελώνη) was played by girls in the following manner. One of the company, called 'tortoise,' sat in the centre, while her playmates ran around plying her with questions. Question and answer were in iambs, and the puzzling questions demanded quick-witted replies. Somewhat similar was the game of χυτρανδα, in which a boy in the centre was 'pot,' or ran about with a pot on his head and answered ἐγὼ Μίδας when the others called out τίς τὴν χυτραν (φέρει); De Fouquieres (*Les Jeux des Anciens* p. 39) cites the testimony of a modern traveller who saw girls in Scio holding each other by the hand and encircling one of their companions as a prisoner, who was not released until she had capped the distich of the chorus. Grasberger thinks some old legend would explain the dialogue in the ancient game; but De Fouquieres goes too far when he proposes to explain the game as the survival of a song of lament, and suggests that it echoes the responsive lamentations in the *Pernians*.—1. χέλει or χέλι (Pollux; which is the old, which the itacistic spelling is uncertain) is a mere alliteration of the first three letters of χελώνη ('tortitortoise'). Some write the words separately, others conjointly as πορ-πώνηπος, the old reading in Aristoph. *Vespae* 466, *Lysist.* 350 (Lobeck *Paralip.* 350). Starkie cp γονὴ γενναίη Soph. *O. T.* 1469. A better parallel is the magical phrase ἀρθρὲ ἀρθρικὴ Heim *Incant. mag.* no. 43; cf. *corce corcelo* Marcel. *de med.* 21. 3. ποταῖς: from ποταῖς, the first ε of which became ι after the expulsion of the ι of the diphthong. Cf Boiot. ποταμένος *S. G. D.* I. 386. 4, Herakleia ποταῖς *ib.* 4629. 175. 2. μάρδομ(αι) is the only case, apart from μανθεῖ Bacch. 67 (B 43), of a denominative verb in ω that has a υ in the present stem which is not due to metrical compulsion (as ἐρηττόντο *O* 3, ἐπιθόουσι *Σ* 175). Theokr. 1. 29 has μάρδεσθαι, where, as here, the υ is due to the influence of the future and aorist stem. Μλησίαν: cf. οἱ γὰρ ἔστω ἐπὶ μοι Μλησία Aristoph. *Lysist.* 729, στρώμασιν Μλησίαις *Rinac.* 542, *Milesia vellera* Verg *Georg.* 4. 334: cf. Theokr. 15. 125 ff. The best sheep came from Miletos, Athen. 12. 540 D.—4. There is no need to question whether the 'white horses' are breakers or real horses. If horses at all, then they are white like those of princes; see on Ibyk. ix. 1. ἔλατο may indicate a sudden movement in the game.—Metre: iambic trimeter.



**XVII.** Aristoph. Frag. 346, Pollux 9. 123. when the sun passes under a cloud children clap their hands and cry out *ἔξεχε* etc. The song was called *φιληλίας* (Athen. 14. 619 B), a name formed from the exclamation *φίλ' ἥλιε* as *Εἴος Εἴοια* from *εἴος*, *ἴκος* from *ἴη*, *Αἴος* from *αἴλιος*. Cf. the prayer of the Athenians in Marcus Anton. 5. 7: *ὦσον, ὦσον, ὦ φίλε Ζεῦ, | κατὰ τῆς ἀρουρας τῆς Ἀθηναίων καὶ τῶν πεδίων. ἔξεχε: πρὶν ἥλιον ἐξεχεῖν* Demosth. 1071. 3; cf. *πρὸς ἥλιον ἀνίσχοντα* Hdt. 3. 98, Theogn. 26 *οὐδὲ γὰρ ὁ Ζεὺς | οἷ' ὅ' ὕων πάντεσσ' ἀνδάνει οὐτ' ἀνέχων*. The Greek song recalls our "Rain, rain, go away."—Metre: trochaic dimeter catalectic.

**XVIII.** Plut. *Quaest. Gr.* 35, *Thea.* 16. Sung by the Bottianian girls in festal dances. Bottiania in Makedonia was settled by Athenians.—Metre: iam. dim. catal.

**XIX.** Athen. 14. 619 C says that this line occurred in a pastoral poem by a lyric poetess Eriphanis, who fell in love with the hunter Menalkas. In her passion she roamed through the coppice on the mountain sides until she compelled not only men, who before had been without natural affection, but even the most savage beasts to join her lament. In desert places she cried aloud this song. Eriphanis, the maid of the dawn, is called a poetess solely because she was introduced as giving utterance to the line.—Metre: perhaps a first pherecratic; or we may have a specimen of folk lyric that does not take strict account of the quantity of unstressed syllables.

**XX.** Festus 314, who says that it is a nursery song to avert witches (cf. the *στρογγύλις* in Modern Greek. Schmidt *Neuere Volksleben* 136). It would seem rather a ditty to ward off the screech-owl (though Pliny *H. N.* 11. 232 is unable to class the bird). Old women consorted with *strigēs* or became such themselves. Cf. Tibull. 1. 5. 52 *e tectis strix violenta canat*, Propert. 3. 6. 29, 4. 5. 17, Ovid *Fasti* 6. 133 *grande caput, stantes oculi, rostra apta rapinis, canities pinnis, unguibus hamus inest, nocte volant puerosque petunt nutriciae egentes et vitiant cuncta corpora rapta suis, carpere dicuntur lactentia viscera rostris et plenum poto sanguine guttur habent | est illis strigibus nomen; sed nomina huius causa, quod horrendum stridere nocte solent*. The cry of the owl was a *letale carmen*. Birds and insects, e.g. the cricket, that made a noise at night were objects of ancient superstition because they belonged with the ghosts who *stridunt* (Pliny *H. N.* 29. 138). The horned-owl was a bird of death. The Romans nailed an owl on the house door to ward off disaster. The heart of a night-owl was laid over an ant hole.

in a garden. Many birds and insects were regarded as boding misfortune (vulture, raven, hawk, crane, crow, cock, spider, caterpillar). On songs similar to this see Heim *Lucan. mag.* 500. It may be doubted whether these verses are older than the Alexandrian or early Roman period. 1 ἀπο-  
πομπεῖν of averting evil (ἀποπομπήν ποιεῖσθαι Isokr. 106 a).—  
2. ἀνώνυμον *infandum*. ὠκυπόρου ἐπὶ νῆας. Homer ii.  
the nursery. Metre: uncertain, perhaps ionics. Bergh  
found brief 'Doric' verses: σ. ἀ | ν. <γὰρ> | σ. ἀ. λ. ὄρνι  
ἀνώνυμον <ἐχθρῶν> | ὦ. ε. π.

**XXI.** Athen. 15. 697 B. A Lokrian *Tagelied*. The song  
is of literary interest because it is the only representative in  
Greece of a class of poetry that became immensely popular in  
the Middle Ages. Perhaps the *Tagelied* was first cultivated  
by the Lokrians, who were notorious for their erotic poetry  
and for the meretricious character of their musical mode. In  
more modern times it was native to Provence, where the  
morning song of the watcher on the tower was a conventional  
feature which was retained by Wolfram von Eschenbach, the  
master of this form of lyric; though usually in Germany we  
find valedictory duets. In English we have the parting of  
Romeo and Juliet (3. 5): "Wilt thou be gone? It is not yet  
near day." (Cf. Bartsch *Ueber die romanischen und deutschen  
Tagelieder* 1865, Frankel *Shakespeare und das Tagelied* 1893).  
Until we know the source of Athenaios, it is inadvisable to  
attempt to restore the Lokrian forms. The poem may have  
been composed in a conventional mixed dialect that is  
different from the language of the bronzes of Oiantheia. The  
song is scarcely older than the fourth century and probably  
later. The inscriptions give us no information about certain  
forms: ἀνὴρ and κείνον may not be Lokrian. φρίν and ἀμαρ  
are found in *S. G. D.-I.* 1. 1478. Points of resemblance  
between this Lokrian song and the Hellenistic erotic fragment  
edited by Grenfell and Hunt have led Crusius to refer both  
to the hilarody, a species of lyric described in Athen. 14.  
621 B. The occasion for singing the Lokrian song was  
probably the symposium.—1. Cf. ὦ τί λέγεις; Plato *Protag.*  
309 D.—2. κείνον: a characteristic touch; the lady uses the  
pronoun for her husband.—3. δελάκραν. cf. Alk. xxi. i. ἐμε  
δελαν.—4. Cf. Wolfram (88) *Die kammmer schon erhelle | Des  
Morgensternes Licht* in Simrock's version; *Rom. and Jul.* 3.  
5. 35, "O, now be gone; more light and light it grows."—5.  
Cf. Praxilla iii. ὦ διὰ τῶν θιμίδων.—Metre: ionics (?) (Hermann  
cretics). Cf. Hansen *A. J. P.* 9. 458, who reads πρίν κα 2,  
κ' ἤδη and ὄρνι 4, and compares Aristoph. *Thesmoph.* 106 ff.  
for the metre.

**XXII.** Athen. 8. 360 B (vv. 1-5), Eust. *Op.* 1914. 45. The Rhodian Swallow Song or *χελιδονισμός*. The usual name given to this species of mendicant folk-song is *χελιδονισμα*, which is attested only in Modern Greek, but is to be inferred, from the analogy of *κορώνισμα*, as existing also in the classical language. The boys who went from house to house soliciting gifts on the appearance of the swallow were called *χελιδονισταί*. Perhaps they carried about with them the figure of the bird. To the superstitious even the swallow might be a bird of ill omen. Aelian *N. A.* 10. 34 tells of the swallow foreboding evil to a military expedition, and one of the 'symbols' of Pythagoras was *ὁμωροφίους χελιδόνας μὴ ἔχειν*, though this may refer to chattering foreigners. There were, however, occasions when the swallow was of avail as a preventive against disease in man and beast (Pliny *H. N.* 29. 128, 30. 33, and 148); and to most people in ancient, as in modern times (cf. *Class. Rev.* 5. 1, 230 ff.), the swallow was a bird of good omen, the harbinger of spring, like the nightingale (Sa. xv): cf. Stes. ix., Sim. xxxiv., Aristoph. *Thesm.* 1. 1 ὦ Ζεῦ, χελιδὼν ἄρα ποτε φανήσεται, Frag. 499, Chionides Frag. 8, and other passages (Thompson *Greek Birds* 188). The Greek proverb was *μὰ γὰρ χελιδὼν ἐὰρ οὐ ποιεῖ* (Arist. *Eth.* 1098 a 18). Like the *εἰρεσιωνη*, the *χελιδονισμα* was a song of the spring-tide, as the *κορώνισμα* was a song of the autumn.

In his work on the Rhodian festivals Theognis (cited by Athen. l.) says that this song was sung in Boedromion. Since a song of the spring is inappropriate in September Bergk (*Kl. Schr.* 2. 111) thought that at some later period, it was transferred from spring to autumn when the possibility of abundant gifts was greater. Farnell suggested that Athen. was thinking of the *εἰρεσιωνη* and that the mention of Boedromion is due to a confusion with the Thargelia. But it is more likely that the Rhodian month hadromios, for which Theogn. or Athen. substitutes the Attic form, did not correspond in order of time to the Attic Boedromion, but to the season when the swallow did appear. The order of the Rhodian months is uncertain, but Paton (*Inscript. of Cos* p. 35) makes Badromion correspond to Attic Gamellion, though he suggests that a change in the order he establishes would make it correspond with February a month that would suit the time of the first appearance of the bird (see *Monumenta Jurassensis* p. 243 ff.). On the other hand Latyschew *Ueber die aus asiatische und dorische Kalender*, St. Petersburg 1884 (cf. Bischoff *De finibus et numeris antiquioribus* in the *Leipzig Stud.* 7. 383, 407) equates Badromios with *Μακκαρτεριον*.

*Modern Analogies.* In Passow's *Popul. Carm. Graeciae rec.* there are four *χελιδονισματα* (306-309). No. 307 is from Thessaly: *χελιδοὺν ἔρχεται | ἀπ' τὴν ἀσπρὴ θάλασσαν· | θάλασσαν ἐπέρασε | καὶ σπεῖρ' οἰκουμένην, | κάθησε καὶ λάλησε, | πέτραν καταλίσσαι. | μάρτη μ', μάρτη μου καλὴ | καὶ φλεβάρη φοβερά. | κἄν χιονισθῇ, κἄν ποντισθῇ, | πάλιν ἀναξιν μιρίζεις, etc.* (A different form of this song appears in Fauriel *Chants populaires* 2. 256). No. 307 A is also from Thessaly: *ἤρπεν, ἤρθε χελιδόνα, | ἤρθε καὶ*

ἄλλη μελιθόνα, καθῆσε καὶ λάλησε | καὶ γλικά κελάδῃσε | μαρτη, μαρτη μου καλέ | καὶ φλεβάρη φοβέρε, | κἂν φλεγίσῃς, κἂν τσι κνίσῃς, | καλοκαίρι θα μνρίσῃς' | κἂν χιονίσῃς, κἂν κακίσῃς, | πάλιν ἀνοιξεν θ' ἀνθήσῃς. | θαλάσσαν ἐπέρασα, etc. Bent *Cyclades* 434 reports a swallow song from Kythnos. Cf. Wachsmuth *Das alte Griechenland im neuen* 36, Kind *Neugr. Anthol.* 73. In Macedonia a song is sung on the 1st of March while a wooden swallow is kept turning around on a cylinder. This emblematic swallow may have existed in ancient times. Late writers (Dio Chrys. 53, p. 276, Aristeid. 47, p. 430, Theodoret 4. 728; cf. Hassey, *Am. Phil. Assoc. Proceed.* 22. xliii., Mulvaney, *C. R.* 11 221), alluding to Plato's dismissal of the poet from his republic (398 A), say that he is to be crowned and anointed with oil, as women do with swallows—evidently a form of propitiating the wooden bird.—Further examples of mendicant songs: In the Grisons boys go about singing songs on the *chalandà Mars* and collect gifts; and in Rome presents were made on the first of March. In Holstein the boys used to carry a dead fox in a basket—the sign of the death of winter. In the Rhine country a cock was laid in a basket and carried about (Grimm *Reinhart Fuchs* cccix., cccxvi.) Farnell quoted a song still sung by children in the Isle of Man as they go about in winter: "The night is cold, our shoon are thin, Gie's a cake, and let us rin." In England poor children levy contributions on St. Stephen's day and on May day; as in Germany on St. Martin's evening. Cf. Grimm *Deut. Myth.* 2. 637.

The desire of the Greeks to find an author or 'inventor' for everything gave birth to the story that the means of collecting money adopted by the *χελιδονισταί* was first instituted by Kleobulos, the tyrant of Lindos in Rhodes and one of the Sages, at a time of public distress. The institution was called *ἀγερμός collection* (cf. the Ital. *misericordia*). This song is illustrated by a vase (Baumeister fig. 2128): a swallow appears over the heads of a man, a youth, and a boy. The youth exclaims ἰδοὺ χελιδών, the man νῆ τὸν Ηρακλέα, the boy αὐτῇ, and (perhaps) the man ἔαρ ἤδη. Cf. Aristoph. *Eg.* 419 σκέψασθε, παῖδες· οὐχ ὁρᾷθ'; ὦρα νέα, χελιδών, a line which may echo a swallow song (as Sa. 88 τι με Πανδίωνις ὦ ῥαπνα χελιδών). *Dialect.* the native form of the Doric dialect had already been partly obliterated by the Κοινή when Theognis inserted the poem into his work on the Rhodian festivals; and no doubt Theognis was not over-careful about retaining each bit of local colour. The Rhodian futures with *-ει* (e.g. ἐπιμεληθήσευντι; cf. οἰσεῖμεν *1 heokr.* 15, 133) would not suit the metre in ll. 13, 16. ἀπώμεν in 12 may justify us in adopting



μεν in 14, 16, though the inscriptions have μεν as early as 300-250 B.C. (Cauer *Delectus* 178. 4). εἰ in 13 occurs on an inscription of the fourth century (Cauer 177. 30), but for δὲ in 17 we should expect at least εἰ καί. The genitive in οὐ is supported by inscriptions. Digamma is lost in οἶκον 7. The Doric accus. in καλὰς ὥραις l. 2. For μιν 16 we expect νιν.—1. Cf. the *Eirene* 10-12, which verses are probably taken from another swallow song. ἡλθεῖ: for the repetition cf. Aristoph. *Aves* 679 ξυμτροφ' ἀηδοῖ, | ἡλθες, ἡλθες.—2. ὥρας: see on Alkm. xxvii., ἥρος ὥραι Eur. *Kykl.* 506.—3. κἀλοὺς but καλὰς in 2, cf. on No. i. In this verse and 5 (ῥαλλὸ καπὶ) καί has been omitted to avoid the rhythm — — — — — — — — — — ἐνιαυτοὺς: poetic exaggeration, not 'seasons.' Cf. ἔτος περιπλομένων ἐνιαυτῶν a 16, ὥραις ἑτῶν καὶ ἐνιαυτῶν Plato *Laws* 906 c. (Prellwitz in the *Festschrift für Ludwig Friedländer* shows that ἐνιαυτός is the day on which the year (ἔτος) has come back to its starting point and the world is again ἐνὶ αἰῶφι.)—6 Eustath. read οὐ (instead of σὺ), since he paraphrases σὺ παλαβαν ζητοῖμεν, and Ahrens defended the negative on the ground that long monosyllables may be treated as short in folk poetry σὺ does not denote contrast, but strengthens the imperative (Bacch. ix. 76). προκίκλει 'roll out,' only here; used colloquially with reference to the abundance of dainties. There is, however, no reference to an ἐκκύκλημα (Ilgen)—7. πῶτα οἶκον i 35. Cf. Phoenix 18 ἀλλ' ὠγαθαὶ 'πορεύσθ' ὦν μὴχρὸς πλουτεῖ.—13 Cf. *Eirene* 13 ff., where there is also a shift in the metre. εἰ-δῶσις: not the minatory εἰ with the future, but the future of present intention; Goodwin *M. T.* 407. The connotation of the εἰ δὲ μὴ clause is minatory. The Laur. of Athen. adds ἐλλειπτικῶς ἔχει, ἔστι δὲ καὶ παρ' ὀνόμοιαν 'we'll thank you and be off, if you are going to give us something.'—14. φέρωμεν 'carry off': for ἀποφέρωμεν. The subj. is used much like a future, as in A 262, μ 383 (Goodwin *M. T.* 284) 17. δὲ δέ: Wilam. conj. αὐ κα δέ 19 Cf. Phoenix 8 ὦ παῖ, θύρην ἀγκλινε The aor. in Aristoph. *Eccles.* 962 (τὴν θυρὰν ἀνοίξου) looks to the conclusion of the act.—Metre the forms of the prosodiac, or adonic with anacrusis — —, that are employed are — — — — — — — — — — (11. 17). — — — — — — — — — — (1. 3. 7-10); — — — — — — — — — — (2. 4. 6. 18). The dactyls may be in  $\frac{1}{2}$  time. 12 is a pleading trochaic tetram. (with the caesura of comedy, e.g. Aristoph. *Nubes* 620) forming the transition to the bolder iambs of 13-16, which may have been recited. Usener adopts a different arrangement which gets rid of the trocheics 19-20 iamb. trim. After the introductory verse, in accordance with the fashion of folk song, we have libration of couplets. On the metre and text see Usener p. 81 ff.

**XXIII.** The argument to Theokr. *id.* 3, in discussing the origin of bucolic poetry, says that the country folk sang songs in honour of Artemis, who had recently re-established concord among the Syracusans; and that rustic minstrelsy took its rise from this circumstance. In the singing contests the winner took the loaf of the loser, and all who lost roamed from village to village collecting food. To their songs, which were free of jests and fun, they added for the sake of good luck *δεξαι* etc. Diomedes *Artis gramm.* (3. 486 Keil) says *antequam Hiero rex Syracusas expugnaret morbo Sicilia laborat Variis et adsiduis caerimoniis Dianam placantes finem malis invenerunt, eamque Lytaeam coprominaverunt quasi solutricem malorum.* The shepherds joined in the thanksgiving and a pastoral contest was instituted which finally took place in the theatre. Probus says *quod genus religionis hodie conversum est in quæstum. Idem sunt enim qui Bucolistae nominantur.*

Note the balance in the lines and see on Sa. xxxvi - 4. *ἐκαλέσσατο* 'called down' does not seem the appropriate word; hence Hermann *κἀχαρίσσατο*, Cerrato *ἀν-* or *κἀνεκαλέσσατο*. Bergk's *ἐκλάζετο quem dea claustris suis retinebat* is obscure. *τήνα*: Artemis, the bucolic goddess because *ἀγροτέρα*, *φιλαγρέτις*.—Metre: logaoerlic (glyconics and pherecratics).

**XXIV.** Plut. *Sept. Sap. Conn.* 14 (157 E). Song of the Millstone. It has been shown by Wilamowitz *Hermes* 25. 225 that the ultimate source of Plutarch was here Klearchos, the scholar of Aristotle, and that the words put into the mouth of Thales: 'When I was in Eresos I heard a woman singing the song *ἄλει* etc. while she turned her hand mill,' are those of Klearchos. Neither the imperf. *ἄλει* nor the word *βασιλεύω* suits the time of Plutarch's story. How long before Klearchos the poem was composed, is uncertain; probably it was long after the time of Pittakos. The story about Pittakos and the mill cannot be traced beyond Klearchos (*apud* Diog. Laert. 1. 81), who recounted that the Lesbian statesman was accustomed to take his exercise by grinding corn, an anecdote that reappears in Clement of Alex. *Paid.* 3. 10, p. 284 and Aelian *V. H.* 7. 4. Whether there is any historical foundation for the story cannot be discovered. But it is not impossible that it was the result of the attacks made upon Pittakos' lowly birth by the aristocrats of Lesbos (Alk. xviii). It was not difficult to invent stories about the Thracian whom Alkaios held up to ridicule with his 'flat foot,' 'fat-paunch,' and 'braggart.' This source of the poem is at least more probable than that which sees in it a confession that



the *aisymnetes* of Mytilene did not disdain a humble occupation. In *ἀλει* in l. 2. there is doubtless a *double entendre*.

Strict Aiolic would be *ἀλη, Πίττακος, and Μυτιλήνας*. The poem is too early for the accentual scans. on which is found in it by Reisig, Ritschl, Hermann, and Christ *Metrik* 374, who brings as a parallel the (misquoted) Attic inscription *C. I. G.* 521 *C. I. A.* 3 398: *ἐκ τῶν ἰδίων τοῦ πιλῶνας τῇ πόλει*, which, however, dates from the end of the second or beginning of the third century A.D., when accentual scansion was beginning to appear. Flach regards the metre as logaoedic. I have followed Wilamowitz in accepting ionics, but v. 1 is difficult and perhaps incomplete. *μύλα* as vocative may have *ā*, as *Δικα* *Sa.* xxix., but the *ā* of the noun may be retained, as in *Sa.* xl. In the first case we may read *μύλ'*, as *Ψάπφ'* *Sa.* i. 20.

**XXV.** *Plut. Amator* 17 (761 A). Sung by the Chalkidians of Euboea in commemoration of the Pharsalian Kleomachos who lost his life as their ally against the Eretrians after having given proof of his affection for a beautiful youth. The pederasty of Chalkis was notorious. It was imported by Ionia from Lydia in the first half of the sixth century.

2. *ἀγαθοῖσιν*, the *εὐγενεῖς, δοποι. ὁμιλεῖν*: the infinitive is epexegetical to *μη . . . ἀγαθοῖσιν* — 3. *σύν* with an abstract noun as in *Bacch.* i. 5, ii. 52, etc., not elsewhere in minor melic poetry. *λυσυμελής*: cf. *Sa.* xvi. *θάλλα*: *Terp.* vi. — Metre: dact.-epitrite as used by Stesichoros of Himera, the metropolis of which was Chalkis. Fick would adopt Ionic *η* throughout.

**XXVI.** *Plut. Vita Lys* 18, who says that Lysander was the first among the Greeks to whom the cities erected altars as to a god and offered sacrifices, and that he was the first man in whose honour a paian was composed. In Samos, where this song was sung (*Athen.* 15. 696 E: *ᾄδασθαι imperf. inf.*), the apotheosis of the victor at Aigospotamoi and the conqueror of Athens found expression in the substitution of the *Ἀυσάνδρεια* for the *Ἡραία*. At the end of the Peloponnesian war the muse trawled in songs with 'silvered faces.' The poet Antilochos took money from Lysander, Choirilos sold himself to the conqueror, and Antimachos, the admiration of Plato's youth, vied with Nikeratos in a poetical contest the subject of which was the glory of Lysander. Crusius suggests that Aristonooos, a kitharoede of the time of Lysander, may be the same Aristonooos as the author of the Delphic paian (though this was probably inscribed between 235 and 210) and the composer of this paian. With regard to the Delphic paian, at least, this conjecture is



to men. Neither this poem nor No. xxvi. is 'genuine' folk-song. No. xxvii. is by Hermokles of Kyzikos.—1. Perhaps two verses have dropped out. Bergk suggested ἀνδρες ἄνδρες, ἀνδρες, εὐρυχωρίαν | τοῖς θεοῖς ποιεῖτε (cf. No. vi.). This is better than to read ὧς, or to suppose that some such word as εὖν has been displaced. Demetrios and his father Antigonos were called Tutelar Divinities and Deliverers. Dem. was deified at Sikyon as well as at Athens. Apotheosis did not become common until after Alexander ('whereas Alexander desires to be a god, let him be a god' ran the Spartan decree); his successors, the kings of Egypt and Syria, were called *theoi*. The Persians prostrated themselves before their monarchs, who were treated as *δαίμονες*. Isokrates voices the popular phraseology in his Letter to Philip (3. 5) οὐδὲν γὰρ ἔσται λοιπὸν εἰ πλὴν θεὸν γενέσθαι, though he was far from deifying that monarch.—2. Demetrios' arrival is a veritable epiphany.—6. ποιήσῃ (— — —); cf. ll. 21, 34, skol. vii. 4.—7. Athen. says that Dem. was affable because of his natural courtesy to all men. His *λαρότης* ran into frivolity no doubt and assisted his vicious propensities. In l. 14 he is called the child of Aphrodite because of his beauty. Plutarch says that 'his countenance was of such singular beauty and expression, that no painter or sculptor ever produced a good likeness of him. It combined grace and strength, dignity with boyish bloom, and in the midst of youthful heat and passion, what was hardest of all to represent was a certain heroic look and air of kingly majesty.' Cf. l. 9.—9. φίλοι: in honour of these satellites of Dem. altars were erected and poems sung by the Athenians (τῶν κολάκων *κολάκες*). Even Dem. was astonished by the grossness of the flattery shown him and declared that in his time there was not a single Athenian who was great and vigorous in mind. Cf. Hor. Sat. 1. 7. 24 *solem Asiae Brutum appellat, stellasque salubres appellat comites*.—13. καὶ Ποσειδῶνος: Dem. had captured the chief naval city of Greece with his fleet of 250 ships, and made expeditions against Kypros, Egypt, and Rhodes.—15. Cf. 1 Kings 18, 27 "And it came to pass at noon, that Elijah mocked them, and said, Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked." 16. Cf. *praesens deus* Ter. Phorm. 2. 2. 31, *praesens divus habebitur Augustus* Hor. 3. 5. 2, *Caesar, ades voto, maxime dive, meo* Ovid Trist. 3. 1. 78; Cic. Tusc. 1. 12. 28.—19. The pun (λιθῶν, ἀληθινόν) is not to be adduced as evidence of the itacistic pronunciation of η.—24. περικρατούσαν: see on Ibyk ix.—25. The Athenians had cause to know the prowess of the 'rock dwelling'

**Aitolians.** In 426 B.C. they had suffered a crushing defeat during the expedition of Demosthenes. The Aitolian League (τὸ κοινὸν τῶν Αἰτωλῶν) is first heard of in 312 B.C. Generally it was opposed to Demetrios, but at this time, according to Droysen, was on friendly terms with him. Doubtless bands of Aitolian marauders had menaced Attica itself, and the Athenians were sunk so low as publicly to proclaim themselves incapable of self-defence. Droysen thought that the 'Aitolian sphinx' was Polysperchon. Brandstätter found in Pantauchos, the general of Demetrios, the Oidipus of L. 32. All this is quite uncertain.—**34.** σπῖλον i.e. πέτραν, a word used by Aristotle. Ion (Trag. Frag. 19) has σπῖλον Παρνασσίαν. σπῖνον Schweighauser, supposing that there was a legend of the Sphinx having been transformed into a finch.—Metre: iambic trimeter with ithyphallics as epode (cf. vi.) The frequent tribrachs are to be noted, the dactyl (anapaest) in l. 17, and the inelegant close of the same verse.

**XXVIII.** Athen. 10. 455 D, Eust. *Od.* 1558. 3. Apollo was born in Delos (ἐν φανερά = ἐν Δήλῳ; see on Pind. vi. 4); his mother Leto was the daughter of Κοῖος (Κοιογενής Pind. vi. 6) and in Makedonian κοῖος = ἀριθμός. Metre: elegiac distich.

**XXIX.** Athen. 10. 453 B. Time.—Metre: iambic trimeter.

**XXX.** Plut. *Quo modo adul.* 9. A parasite.—Metre as xxix.

## APPENDIX.

### I. SKOLIA ATTRIBUTED TO THE SAGES.

#### SOLON.

Πεφυλαγμένοι ἄνδρα ἕκαστον ἴδρα,  
μὴ κρυπτὸν ἔγχος ἔχων κραδίη  
φαιδρῷ σε προσενέπη προσώπῳ,  
γλώσσα δὲ οἱ διχόμυθος ἐκ μελαίνης  
φρενὸς γεγωνῇ.

#### PITTAKOS.

Ἐχοντα χρὴ τόξον τε καὶ ἰσθόκαν φαρέτρην  
στείχειν ποτὶ φῶτα κακῶν·  
πιστὸν γὰρ οὐδὲν γλώσσα διὰ στόματος  
λαλεῖ διχόθυμον ἔχουσα καρδίᾳ νόημα.

#### BIAS.

Ἄστοῖσιν ἄρσκει πᾶσιν, ἐν πόλει αἱ κε μένης·  
πλείστην γὰρ ἔχει χάριν· αὐθάδης δὲ τρόπος  
πολλάκι δὴ βλαβεράν ἐξέλαμψεν αἶψαν.

#### CHILON.

Ἐν λιθίναις ἀκόνταις ὁ χρυσὸς ἐξετάζεται  
διδοῦς βάσανον φανεράν· ἐν δὲ χρυσῷ  
ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκ' ἐλεγχον

#### THALES.

Ὅστι τὰ πολλὰ ἔπη φρονίμην ἀπεφήνατο δόξαν·  
ἐν τι μάτευσε σοφόν,  
ἐν τι κεδνὸν αἶρου·  
παύσεις γὰρ ἀνδρῶν κωτίων γλώσσας ἀπεραντολόγους.

## KLEOBULOS.

Ἄμουσία τὸ πλεον μέρος ἐν βροταῖσιν  
 λόγων τε πλήθος· ἀλλ' ὁ καιρὸς ἀρκέσει  
 φρονεῖν τι κεδόν· μὴ μάταιος ἂ χάρις γενέσθω.

## II. A SELECTION FROM THE ANAKREONTEIA.

## I. (6). ΕΙΣ ΕΑΤΤΟΝ.

|                                                                                                                                                                                                               |                                                                                                                                                                                      |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Λέγουσιν αἱ γυναῖκες·<br/>         "Ἄνδρες, γέρων εἴ·<br/>         λαβίων ἔσοπτρον ἄθρει<br/>         κόμας μὲν οὐκέτ' οὔσας,<br/>         5 ψιλὸν δέ σευ μέτωπον."<br/>         ἐγὼ δέ τὰς κόμας μὲν,</p> | <p>εἴτ' εἰσὶν, εἴτ' ἀπῆλθον,<br/>         οὐκ οἶδα· τοῦτο δ' οἶδα,<br/>         ὡς τῷ γέροντι μᾶλλον<br/>         πρέπει τὸ τερπνὰ παίζειν, 10<br/>         ὅσῳ πέλας τὰ Μοίρης.</p> |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## II. (7). ΕΙΣ ΤΟ ΑΦΘΟΝΩΣ ΖΗΝ.

|                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Οἷ μοι μέλει τὰ Γύγειω,<br/>         τοῦ Σαρδίων ἀνακτος·<br/>         οὐδ' εἶλε πῶ με ζῆλος,<br/>         οὐδὲ φθονῶ τυράννοισι.<br/>         5 ἐμοὶ μέλει μύροισιν<br/>         καταβρέχειν ὑπήνην·<br/>         ἐμοὶ μέλει βόδοισιν<br/>         καταστέφειν κάρηνα.</p> | <p>τὸ σήμερον μέλει μοι,<br/>         τὸ δ' αὔριον τίς οἶδεν ; 10<br/>         ὡς οὖν ἐτ' εὐδὲ' ἔστιν,<br/>         καὶ πῖνε καὶ κύβευε<br/>         καὶ σπένδε τῷ Λυαίῳ,<br/>         μὴ νοῦσος, ἦν τις ἔλθῃ,<br/>         λέγῃ· "σέ μὴ δεῖ πίνειν." 15</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

## III. (8). ΕΙΣ ΕΑΤΤΟΝ ΜΕΜΕΘΥΣΜΕΝΟΝ.

|                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                        |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Ἄφες με, τοὺς θεοὺς σοι,<br/>         πιεῖν πιεῖν ἀμυστί·<br/>         θέλω θέλω μανῆναι.<br/>         ἐμαίνειτ' Ἀλκμαίων τε<br/>         5 χῶ λευκόπουτ' Ὀρέστης,<br/>         τὰς μητέρας κτανόντες·<br/>         ἐγὼ δὲ μηδὲνα κτάς,<br/>         πῶν δ' ἐρυθρὸν αἶνον<br/>         θέλω θέλω μανῆναι.<br/>         10 ἐμαίνεθ' Ἡρακλῆς πρὶν</p> | <p>δειπῆν κλονῶν φαρέτρην<br/>         καὶ τόξον Ἰφίτειον.<br/>         ἐμαίνεται πρὶν Αἴας<br/>         μετ' ἀσπίδος κραδαίνων<br/>         τὴν Ἑκτορος μάχαιραν. 15<br/>         ἐγὼ δ' ἔχων κύπελλον<br/>         καὶ στέμμα τοῦτο χαίται,<br/>         αὐτόξον, αὐτὴ μάχαιραν,<br/>         θέλω θέλω μανῆναι.</p> |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



## IV. (9). ΕΙΣ ΧΕΛΙΔΟΝΑ.

- |                        |                          |    |
|------------------------|--------------------------|----|
| Τί σοι θέλεις ποιήσω,  | τὴν γλῶσσαν, ὡς ὁ Τηρεὺς |    |
| τί σοι, λάλη χελιδῶν ; | ἐκείνος, ἐκθερίξω ;      |    |
| τὰ ταρσά σεν τὰ κοῦφα  | τί μεν καλῶν ὀνείρων     |    |
| θέλεις λαθῶν ψαλίξω ;  | ὑπορθρίαισι φωναῖς       |    |
| 5 ἢ μᾶλλον ἐνδοθέν σεν | ἀφήρπασας Βάθυλλον ;     | 10 |

## V. (10). ΕΙΣ ΕΡΩΤΑ ΚΗΡΙΝΟΝ.

- |                              |                          |    |
|------------------------------|--------------------------|----|
| Ἐρωτα κήρινόν τις            | οὐκ εἰμὶ καροτέχνης·     |    |
| νεηνίης ἐπώλει·              | ἀλλ' οὐ θέλω συνοικεῖν   | 10 |
| ἐγὼ δέ οἱ παραστάς,          | Ἐρωτι παντορέκτα·        |    |
| “ πόσου θέλεις,” ἔφην, “ σοὶ | “ δὲ οὔν, δὲ αὐτὸν ἡμῶν  |    |
| 5 τὸ τυχθὲν ἐκπρίωμαι ;”     | δραχμῆς, καλὸν σύννευον. |    |
| ὁ δ' εἶπε θωριδῶν,           | Ἐρωτ, σὺ δ' εὐθέως με    |    |
| “ λάβ' αὐτὸν ὀππόσου λῆς·    | πύρωσον· εἰ δὲ μή, σὺ    | 15 |
| ὅπως δ' ἂν ἐκμάθῃς πᾶν,      | κατὰ φλογὸς τακτῆσθαι.”  |    |

## VI. (11). ΕΙΣ ΑΤΤΙΝ

- |                            |                         |    |
|----------------------------|-------------------------|----|
| Οἱ μὲν καλὴν Κυβήβην       | λάλῃσι πῶντες ὕδωρ      |    |
| τὸν ἡμίθηλυν Ἄττιν         | μεμνηνότες βοῶσιν.      |    |
| ἐν οὖρεσιν βοῶντα          | ἐγὼ δὲ τοῦ Ἀναίου       |    |
| λέγουσιν ἐκμανῆναι.        | καὶ τοῦ μύρου κορεσθεῖς | 10 |
| 5 οἱ δὲ Κλάρου παρ' ὀχθαῖς | καὶ τῆς ἐμῆς ἐταίρης    |    |
| δαφνηφόροιο Φοιβου         | θέλω θέλω μανῆναι.      |    |

## VII. (12). ΕΙΣ ΕΡΩΤΑ.

- |                        |                             |    |
|------------------------|-----------------------------|----|
| Θέλω θέλω φιλήσαι.     | ἐμαυτάμην Ἐρωτι.            |    |
| ἔπειθ' Ἐρωτ φιλεῖν με, | ἔβαλλ', ἐγὼ δ' ἔφρευγον·    |    |
| ἐγὼ δ' ἔχων νόημα      | ὡς δ' οὐκ ἔτ' εἶχ' ὀιστοῦς, |    |
| ἄβουλον οὐκ ἐπέισθην   | ἥσχαλλεν· εἰθ' ἑαυτὸν       |    |
| 5 ὁ δ' εὐθὺ τῶν ἄρας   | ἀφῆκεν εἰς βέλεμον,         | 15 |
| καὶ χρυσέην φαρέτρην   | μέσσοι δὲ καρδίῃς με        |    |
| μάχη με προῦκαλεῖτο.   | ἔδυνε, καὶ μ' ἔλυσε·        |    |
| κάγῳ λαβὼν ἐπ' ὤμων    | μάτην δ' ἔχω βοεῖν·         |    |
| θώρηχ', ὅπως Ἀχιλλεύς, | τί γὰρ βάλλω μιν ἔξω,       |    |
| 10 καὶ δοῦρα καὶ βοεῖν | μάχῃς ἔσω μ' ἐχούσῃ ;       | 20 |

|                            |                         |    |
|----------------------------|-------------------------|----|
| Ἐρασμὴν πέλεια,            | δούλη μενῶ παρ' αὐτῷ·   | 20 |
| πόθεν πόθεν πέτασσαι;      | τί γάρ με δεῖ πέτασθαι  |    |
| πόθεν μύρων τοσοῦτων       | ἄρη τε καὶ κατ' ἀγρούς, |    |
| ἐπ' ἡέρος θέουσα           | καὶ δένδρεσιν καθίζειν  |    |
| 5 πνέεις τε καὶ ψεκάξεις;  | φαγοῦσαν ἀγρίων τι;     |    |
| τίς ἐστί σοι μεληδίων;     | τὰ νῦν ἔδω μὲν ἄρτον    | 25 |
| “Ἄνακρέων μ' ἔπεμψεν       | ἀφαρπάσασα χειρῶν       |    |
| πρὸς παῖδα, πρὸς Βάθυλλον, | Ἄνακρέοντος αὐτοῦ·      |    |
| τὸν ἄρτι τῶν ἀπάντων       | πιεῖν δέ μοι δίδωσιν    |    |
| 10 κρατοῦντα καὶ τύραννον. | τὸν οἶνον, ὃν προπίνει· |    |
| πέπρακέ μ' ἡ Κυθήρη        | πισύσα δ' αὖ χορεύω,    | 30 |
| λαβοῦσα μικρὸν ὕμνον·      | καὶ δεσπότην κρέκοντα   |    |
| ἐγὼ δ' Ἄνακρέοντι          | πτεροῖσι συσκιάζω.      |    |
| διακονῶ τασαῦτα.           | κοιμωμένη δ' ἐπ' αὐτῷ   |    |
| 15 καὶ νῦν, ὄρῳ, ἐκείνου   | τῷ βαρβίτῳ καθεύδω.     |    |
| ἐπιστολὰς κομίζω.          | ἔχεις ἅπαντ'· ἀπελθε·   | 35 |
| καὶ φησιν εὐθέως με        | λαλίστην μ' ἔθηκες,     |    |
| ἐλευθέρην ποιήσειν.        | ἄνθρωπε, καὶ κορώνης.”  |    |
| ἐγὼ δέ, κῆρ ἀφ' ἧ με,      |                         |    |

## X. (15). ΕΙΣ ΚΟΡΗΝ.

- Ἄγε ζωγράφων ἀριστε,  
 γράφε, ζωγράφων ἀριστε,  
 Ῥοδῆς κοίρανε τέχνης,  
 ἀπεοῦσαν, ὡς ἂν εἴπω,  
 5 γράφε τὴν ἐμὴν ἑταίρην.  
 γράφε μοι τρίχας τὸ πρῶτον  
 ἀπαλὰς τε καὶ μελαίνας·  
 ὃ δὲ κηρὸς ἂν δύνηται,  
 γράφε καὶ μύρου πνεοῦσαι.  
 10 γράφε δ' ἐξ ὅλης παρειῆς  
 ὑπὸ πορφυραῖσι χαίταις  
 ἐλεφάντινον μέτωπον.  
 τὸ μεσόφρυον δὲ μὴ μοι  
 διάκοπτε μήτε μίσηγε·  
 15 ἐχέτω δ', ὅπως ἐκείνη,  
 τὸ λεληθότως σύνοφρυ,  
 βλεφάρων ἱνυ κελευμένη.

τὸ δὲ βλέμμα νῦν ἀληθῶς  
 ἀπὸ τοῦ πυρὸς ποιήσον,  
 ἅμα γλαυκόν, ὡς Ἀθήνης, 20  
 ἅμα δ' ὑγρόν, ὡς Κυθήρης.  
 γράφε ῥῖνα καὶ παρειάς,  
 ῥόδα τῷ γάλακτι μίξας.  
 γράφε χεῖλος, οἷα Πειθοῦς,  
 προκαλούμενον φίλημα. 25  
 τρυφεροῦ δ' ἔσω γενείου  
 περὶ λιγυρίῳ τραχήλῳ  
 Χάριτες πέτοιτο πᾶσαι.  
 στόλισον τὸ λοιπὸν αὐτὴν  
 ὑποπορφύρουσι πέπλοις· 30  
 διαφαινέτω δὲ σαρκῶν  
 ὀλίγον, τὸ σῶμ' ἐλέγχον.  
 ἀπέχει· βλέπω γὰρ αὐτήν.  
 τάχα, κηρέ, καὶ λαλήσεις.

## XL (16). ΕΙΣ ΝΕΩΤΕΡΟΝ ΒΑΘΥΛΛΟΝ.

- Γράφε μοι Βάθυλλον οὕτω  
 τὸν ἑταῖρον, ὡς διδάσκω.  
 λιπαρὰς κόμας ποιήσον,  
 τὰ μὲν ἐνδοθεν μελαίναι,  
 5 τὰ δ' ἐπὶ ἄκρον ἡλιώσαι,  
 ἔλικας δ' ἐλευθέρους μοι  
 πλοκάμους ἄτακτα συνθεῖς  
 ἄφες, ὡς θέλωσι, κεῖσθαι.  
 ἀπαλὸν δὲ καὶ δροσῶδες  
 10 στεφέντω μέτωπον ὀφρὺς  
 κυανωτέρῃ δρακόντων.  
 μέλαν ὄμμα γοργόν ἔστω,  
 κεκερασμένον γαλήνῃ,  
 τὸ μὲν ἐξ Ἀρῆος ἔλκον,  
 15 τὸ δὲ τῆς καλῆς Κυθήρης,  
 ἵνα τις τὸ μὲν φοβῆται,

τὸ δ' ἀπ' ἐλπίδος κρεμᾶται·  
 χνοῖην δ' ὅποια μῆλον  
 ῥοδέην ποιεῖ παρειήν·  
 ἐρύθημα δ', ὡς ἂν Αἰδοῦς, 20  
 δύνασαι γάρ, ἐμποιήσον.  
 τὸ δὲ χεῖλος οὐκέτ' οἶδα  
 τί μοι τρόπῳ ποιήσεις·  
 ἀπαλὸν γέμον τε Πειθοῦς·  
 τὸ δὲ πᾶν ὃ κηρὸς αὐτὸς 25  
 ἐχέτω λαλῶν σιωπῇ.  
 μετὰ δὲ πρόσωπον ἔστω  
 τὸν Ἀδῶνιδος παρελθών  
 ἐλεφάντινος τράχηλος.  
 μεταμάξιον δὲ ποιεῖ 30  
 διδύμας τε χεῖρας Ἑρμοῦ,  
 Πολυδεύκεος δὲ μηροῖς,

Διονυσίην δὲ νηδύν.  
 ἀπαλῶν δ' ὑπερθε μηρῶν,  
 35 μηρῶν τὰ πῦρ ἐχόντων,  
 ἀφελή ποιήσον αἰδῶ,  
 Παφίην θέλαισαν ἤδη.  
 φθονερὴν ἔχεις δὲ τέχνην,  
 ὅτι μὴ τὰ νῶτα δείξαι

δύνασαι· τὰ δ' ἦν ἀμείνω. 40  
 τί με δεῖ πόδας διδάσκειν;  
 λάβε μισθὸν ὅσον εἶπης·  
 τὸν Ἀπόλλωνα δὲ τοῦτον  
 καβελῶν ποιεῖ Βάθυλλον.  
 ἦν δ' ἐς Σάμον ποτ' ἔλθης, 45  
 γράφε Φοῖβον ἐκ Βαθύλλο

# XII. (17, 18). ΕΡΩΤΙΚΟΝ ΩΔΑΡΙΟΝ.

Δότε μοι, δότ' ὦ γυναῖκες,  
 Βρομίου πιεῖν ἀμυστί·  
 ὑπὸ καύματος γὰρ ἤδη  
 προδοθεὶς ἀναστενάξω.  
 5 δότε δ' ἀνθέων ἐκείνου  
 στεφάνους, δόθ', ὡς πυκάζω·  
 τὰ μέτωπά που ἴπικαίει·  
 τὸ δὲ καῦμα τῶν Ἑρώτων,  
 κραδίη, τίμιν σκεπάζω;

παρὰ τὴν σκίην Βαθύλλου 10  
 καθίσω· καλὸν τὸ δένδρον·  
 ἀπαλὰς δ' ἔσεισε χαίτας  
 μαλακωτάτῳ κλαδίσκῳ.  
 παρὰ δ' αὐτὸν ἐρεθίζει  
 πηγὴ ρέουσα πειθοῦς· 15  
 τίς ἂν οὖν ὁρῶν παρέλθοι  
 καταγώνιος τοιοῦτο;

# XIII. (19). Εἰς Ἑρώτα.

Αἰ Μοῦσαι τὸν Ἑρώτα  
 δῆσασαι στεφάνοισιν  
 τῷ Κάλλῳ παρέδωκαν.  
 καὶ νῦν ἡ Κυθήρεια  
 1 ζητεῖ λύτρα φέρουσα

λύσασθαι τὸν Ἑρώτα.  
 κἂν λύσῃ δέ τις αὐτόν,  
 οὐκ ἔξεισι, μένει δέ·  
 δουλεύειν δεδιδασται.

# XIV. (20). ΑΛΛΟ.

Ἦδυμελής Ἀνακρέων,  
 ἠδυμελής δὲ Σαπφώ·  
 Πινδαρικὸν δέ μοι μέλος  
 συγκεράσας τις ἐγχείει.

τὰ τρία ταῦτά μοι δοκεῖ 5  
 καὶ Διόνυσος ἐλθὼν,  
 καὶ Παφίη λιπαρόχρσος,  
 καὶ τὸς Ἑρῶς ἂν ἐκπιεῖν.

# XV. (21). ΑΛΛΟ.

Ἦ γῇ μέλαινα πίνει,  
 πίνει δὲ δένδρε' αὐτήν.  
 πίνει θάλασσ' ἀναύρουσι,  
 ὁ δ' ἥλιος θάλασσαν.

τὸν δ' ἥλιον σελήνην. 5  
 τί μοι μάχεσθ', ἐταῖροι,  
 καὶ τῷ θεῷ πίνειν;

## XVI. (21). ΕΙΣ ΚΟΡΗΝ.

- Ἦ Ταντάλου ποτ' ἔσται  
 λίθος Φρυγῶν ἐν δ' ἄχθαις,  
 καὶ παῖς ποτ' ὄρνις ἔπτη  
 Πανδίωνος χελιδῶν.  
 5 ἐγὼ δ' ἔσσοπτρον εἶην,  
 ὅπως αἰεὶ βλέπῃς με·  
 ἐγὼ χιτῶν γενοίμην,  
 ὅπως αἰεὶ φορῇς με.
- ὕδωρ θέλω γενέσθαι,  
 ὅπως σε χρῶτα λούσω· 10  
 μύρον, γυναι, γενοίμην,  
 ὅπως ἐγὼ σ' ἀλείψω.  
 καὶ ταινίη δὲ μαστῶν,  
 καὶ μάργαρον τραχήλῳ,  
 καὶ σάνδαλον γενοίμην· 15  
 μόνον ποσσὶν πάτει με.

## XVII. (22). ΕΙΣ ΚΙΘΑΡΑΝ.

- Θέλω λέγειν Ἀτρείδας,  
 θέλω δὲ Κάδμον ᾄδειν·  
 ἂ βάρβιτος δὲ χορδαῖς  
 ἔρωτα μοῦνον ἤχῃ.  
 5 ἡμεῖς αὖ νεῦρα πρῶην  
 καὶ τὴν λύρην ἄπασαν·
- κάγῳ μὲν ἦδον ἄθλους  
 Ἡρακλέους· λύρη δὲ  
 ἔρωτας ἀντεφώνει.  
 χαίρουτε λοιπὸν ἡμῶν 10  
 ἥρωες· ἡ λύρη γὰρ  
 μόνους ἔρωτας ᾄδει.

## XVIII. (24). ΕΡΩΤΙΚΟΝ.

- Φύσις κέρατα ταύροις,  
 ὀπλὰς δ' ἔδωκεν ἵπποις,  
 ποδωκίην λαγωαῖς,  
 λέουσι χάσμ' ὀδόντων,  
 5 τοῖς ἰχθύσιν τὸ νηκτὸν,  
 τοῖς ὀρνέοις πέτασθαι,  
 τοῖς ἀνδράσιν φρόνημα.
- γυναιξὶν οὖτ' ἔτ' εἶχεν.  
 τί οὖν; δίδωσι καλλος  
 ἀντ' ἀσπίδων ἀπασῶν, 10  
 ἀντ' ἐγχείων ἀπάντων.  
 νικᾷ δὲ καὶ σίδηρον  
 καὶ πῦρ καλὴ τις οὔσα.

## XIX. (25). ΕΙΣ ΧΕΛΙΔΟΝΑ.

- Σὺ μὲν φίλῃ χελιδῶν  
 ἔτησίη μολοῦσα  
 θέρει πλέκεις καλιήν·  
 χειμῶνι δ' εἰς ἀφαντος  
 5 ἢ Νεῖλον ἢ πῖ Μέμφιν.  
 Ἐρως δ' αἰεὶ πλέκει μεν  
 ἐν καρδίῃ καλιήν.  
 Πόθοι δ' ὁ μὲν πτεροῦται,  
 ὁ δ' ὡδὸν ἔστιν ἀκμήν,  
 10 ὁ δ' ἡμίλεπτος ἤδη.
- βοῇ δὲ γίνετ' αἰεὶ  
 κεχηνότων νεοσσῶν.  
 Ἐρωτιδεῖς δὲ μικροῦς  
 οἱ μείζονες τρέφουσιν.  
 οἱ δὲ τραφέντες εὐθὺς 15  
 πάλιν κίουσιν ἄλλους  
 τί μῆχος οὖν γένηται;  
 οὐ γὰρ σθένω τοσούτους  
 Ἐρωτας ἐκβοῆσαι.

## XX. (27 A). ΕΙΣ ΤΑ ΤΟΤ ΕΡΩΤΟΣ ΒΕΛΗ.

- |                           |                                 |    |
|---------------------------|---------------------------------|----|
| Ὁ ἀνὴρ ὁ τῆς Κυθήρης      | βέλος ἠντέλιξ" Ἐρωτος           | 10 |
| παρὰ Ἀημιναῖς καμίνους    | ὁ δ' Ἐρωτ, "τόδ' ἐστίν," εἶπεν, |    |
| τὰ βέλη τὰ τῶν Ἐρώτων     | "βαρὺ· πειράσας νοήσεις."       |    |
| ἐπὶ λαβῶν σίδηρον.        | ἔλαβεν βέλεμνον Ἀρης·           |    |
| 5 ἀκίδας δ' ἔβαπτε Κύπρις | ὑπεμειδίασε Κύπρις.             |    |
| μέλι τὸ γλυκὺ λαβοῦσα·    | ὁ δ' Ἀρης ἀναστενάξας,          | 15 |
| ὁ δ' Ἐρωτ χολὴν ἐμισγεν.  | "βαρὺ," φησὶν· "ἄρον αὐτό."     |    |
| ὁ δ' Ἀρης ποτ' ἐξ αὐτῆς   | ὁ δ' Ἐρωτ, "ἔχ' αὐτό," φησὶν.   |    |
| στιβαρὸν δόρυ κραδαίνων   |                                 |    |

## XXI. (27 B).

- |                         |                        |
|-------------------------|------------------------|
| Χαλεπὸν τὸ μὴ φιλήσαι·  | χαλεπώτερον δὲ πάντων  |
| χαλεπὸν δὲ καὶ φιλήσαι· | ἀποτυγχάνειν φιλοῦντα. |

## XXII. (27 C).

- |                          |                           |    |
|--------------------------|---------------------------|----|
| Γένος οὐδὲν εἰς Ἐρωτα·   | διὰ τοῦτον οὐκ ἀδελφός,   |    |
| σοφίη, τρόπος πατεῖται·  | διὰ τοῦτον οὐ τοκῆς·      |    |
| μόνον ἄργυρον βλέπουσιν. | πόλεμοι, φόνοι δι' αὐτόν. |    |
| ἀπόλοιτο πρῶτος αὐτός    | τὸ δὲ χεῖρον, ὀλλύμεσθα   |    |
| 5 ὁ τὸν ἄργυρον φιλήσας. | διὰ τοῦτον οἱ φιλοῦντες.  | 10 |

## XXIII. (30) ΕΡΩΤΙΚΟΝ ΩΙΔΑΡΙΟΝ.

- |                          |                              |    |
|--------------------------|------------------------------|----|
| Ἐπὶ μυρσίνας τερεῖναις   | κόνις ὁστέων λυθέντων.       | 10 |
| ἐπὶ λωτίναις τε ποίαις   | τί σε δεῖ λιθὸν μυρίζειν;    |    |
| στορέσας θέλω προκίνεω·  | τί δὲ γῆ χέειν μάταια;       |    |
| ὁ δ' Ἐρωτ χιτῶνα δῆσας   | ἐμὲ μάλλον, ὥς ἐτι ζῶ,       |    |
| 5 ὑπὲρ αὐχένος παπύρω    | μύρισον, ῥόδοις δὲ κῤῥα      |    |
| μέθυ μοι διακονεῖτω.     | πύκασον, κάλει δ' ἐταίρην.   | 15 |
| τροχὸς ἄρματος γὰρ οἶα   | πρίν, Ἐρωτ, ἐκεῖ μ' ἀπελθεῖν |    |
| βίωτος τρέχει κυλισθείς· | ὑπὸ νερτέρων χορείας,        |    |
| ὀλίγη δὲ κεισόμεσθα      | σκεδάσαι θέλω μερίμνας.      |    |



## XXIV. (31). ΑΛΛΟ.

- Μεσονυκτιοῖς ποθ' ὦραις,  
στρέφεται ἡμῶς Ἀρκτος ἤδη  
κατὰ χεῖρα τὴν Βούτου,  
μερόπων δὲ φίλα πάντα  
5 κέεται κόπῃ δαμέντα,  
τότ' Ἔρωι ἐπισταθεῖς μεν  
θυρέων ἔκοπτο' ὀχῆας.  
"τίς," ἔφη, "θύρας ἀράσσει;  
κατὰ μεν σχίζεις ἀνείρους."  
10 ὁ δ' Ἔρωι, "ἀναιγε," φησὶν·  
"βρέφος εἰμί, μὴ φόβησαι"  
βρέχομαι δὲ κάσέληνον  
κατὰ σύκτα πεπλάνημαι."  
ἐλέησα ταῦτ' ἀκούσας,  
15 ἀνὰ δ' εὐθὺ λύχρον ἄψας  
ἀνέψα, καὶ βρέφος μὲν  
ἔσορῳ φέροντα τόξον  
πτέρυγας τε καὶ φαρέτρην.  
παρὰ δ' ἰστίην καθῖσα,  
παλάμαις τε χεῖρας αὐτοῦ 20  
ἀνέβαλπον, ἐκ δὲ χαίτης  
ἀπέθλιβον ὑγρὸν ὕδωρ.  
ὁ δ', ἐπεὶ κρύος μεθήκεν,  
"φέρε," φησὶ, "πειράσωμεν  
τόδε τόξον, εἴ τι μοι νῦν 25  
βλάβεται βραχεῖσα νευρῇ."  
τανύει δὲ καὶ με τύπτει  
μέσσην ἦπαρ, ὥσπερ οἰστροί·  
ἀνὰ δ' ἄλλεται καχάζων,  
"ξέρε δ'," εἶπε, "συγχαρήθι·  
κέρως ἀβλαβὲς μὲν ἡμῖν, 31  
σὺ δὲ καρδίαν πωθήσεις."

## XXV. (32). Εἰς ΤΕΤΤΙΓΑ.

- Μακαρίζομέν σε, τέττιξ,  
ὅτε δεινέων ἐπ' ἄκρων  
ὀλίγην δρόσον πεπωκὺς  
βασιλεὺς ὅπως αἰδεῖται·  
5 σὰ γὰρ ἐστὶ κείνα πάντα,  
ὅποσα βλέπεις ἐν ἀγροῖς,  
ὅποσα τρέφουσιν ὕλαι.  
σὺ δ' ὁμολία γεωργῶν,  
ἀπὸ μηδενὸς τι βλάπτων·  
σὺ δὲ τίμοις βροτοῖσιν, 10  
θέρεος γλυκύς προφήτης·  
φιλέουσι μὲν σε Μοῦσαι,  
φιλέει δὲ Φοῖβος αὐτός,  
λεγυρὴν δ' ἔδωκεν ὀλμην.  
τὸ δὲ γῆρας οὐ σε τείρει, 15  
σοφέ, γηγενής, φίλυμνε·  
ἀπαθὴς δ', ἀναιμόσαρκε,  
σχεδὸν εἰ θεοῖς ὅμοιος.

## XXVI. (33). Εἰς ΕΡΩΤΑ.

- Ἔρωι ποτ' ἐν ῥόδοισιν  
κοιμωμένην μέλιτταν  
οὐκ εἶδεν, ἀλλ' ἐτρώθη  
τὸν δάκτυλον· παταχθεὶς  
5 τὰς χεῖρας ὠλόλυξεν·  
δραμῶν δὲ καὶ πετασθεὶς  
πρὸς τὴν καλὴν Κυθήρην  
"ὄλωλα, μήτερ," εἶπεν,  
"ὄλωλα κάποθνήσκω"  
ὅφρα μ' ἔτυψε μικρὸς 10  
πτερωτός, ὃν καλοῦσιν  
μέλιτταν οἱ γεωργοί."  
ὁ δ' εἶπεν· "εἰ τὸ κέντρον  
πονεί τὸ τὰς μελίττας,  
τόσον δοκεῖς ποιοῦσιν, 15  
Ἔρωι, ὅσους σὺ βαλλεῖς;"

## XXVII. (34). ΕΙΣ ΦΙΛΑΡΓΓΤΡΟΝ.

|   |                          |                         |    |
|---|--------------------------|-------------------------|----|
|   | Ὁ πλοῦτος εἴ γε χρυσοῦ   | θανεῖν γὰρ εἰ πέπρωται, |    |
|   | τὸ ζῆν παρεῖχε θνητοῖς,  | τί καὶ μάτην στενάζω ;  | 10 |
|   | ἐκαρτέρουν φιλάττων,     | τί καὶ γόους προπέμπω ; |    |
|   | ἔν', ἂν θανεῖν ἐπέλθῃ,   | ἐμοὶ γένοιτο πίνειν,    |    |
| 5 | λάβῃ τι καὶ παρέλθῃ.     | πιόσσι δ' οἶνον ἡδύν    |    |
|   | εἰ δ' οὖν τὸ μὴ πρίασθαι | ἐμοῖς φίλαις συνεῖναι,  |    |
|   | τὸ ζῆν ἔνεστι θνητοῖς,   | ἐν δ' ἀπαλαῖσι κόλταις  | 15 |
|   | τί χρυσὸς ὠφελεῖ με ;    | τελεῖν τὰν Ἀφροδίταν.   |    |

## XXVIII. (37). ΕΙΣ ΕΑΤΤΟΝ ΠΡΕΣΒΥΤΗΝ.

|                       |                         |
|-----------------------|-------------------------|
| Φιλῶ γέροντα τερπνόν, | τρίχας γέρων μὲν ἔστιν, |
| φιλῶ νέον χορευτάν·   | τὰς δὲ φρένας νεάζει.   |
| ἂν δ' ὁ γέρον χορεύῃ, |                         |

## XXIX. (38). ΕΙΣ ΕΑΤΤΟΝ.

|                              |                          |
|------------------------------|--------------------------|
| Ἐπειδὴ βροτὸς ἐτύχθην        | μηδὲν μοι καὶ ὑμῖν ἔστω. |
| βίβτου τρίβον ὁδεύειν,       | πρὶν ἐμὲ φθάσῃ τὸ τέλος, |
| χρόνον ἔγνω, δν παρῆλθον·    | παίξω, γελάσω, χορεύσω   |
| δν δ' ἔχω δραμεῖν, οὐκ οἶδα. | μετὰ τοῦ καλοῦ Λυαίου.   |
| 5 μέθετέ με φροντίδες·       |                          |

III. DELPHIC PAIAN TO DIONYSOS.<sup>1</sup>

|    |                                 |     |
|----|---------------------------------|-----|
|    | [Δεῦρ', ἄνα Δ]ιθύραμβε Βάκχ'    | α'. |
|    | ε[θε, θυρσῆ]ρες, βραϊ-          |     |
|    | τά, βρόμ(ε), ἡρενα[is Iκαῦ]     |     |
|    | [ταῖσθ(ε)] ἱεραῖς ἐν ὥραις :    |     |
| 5  | Εὐοῖ ὦ ἰὼ [Βάκχ" ὦ ἰὲ Παιά]ν·   |     |
|    | δν Θήβαις πότ' ἐν εὐίαις        |     |
|    | Ζη[νι γείνατο] καλλιπαις Θυῶνα· |     |
|    | πάντες δ' [ἀστέρες ἀγγ]ορευ-    |     |
|    | σαν, πάντες δὲ βροτοὶ χ[άρη-]   |     |
| 10 | [σαν σαῖς,] Βάκχιε, γένναις.    |     |
|    | Ἰὲ Παιάν, ἔθι σωτήρ,            |     |

<sup>1</sup> B. C. H. 19 (1895) 393 ff.

[εὐφρων τάνδε] πόλιν φύλασσ'  
εὐαίωνι σὺν [δλβφ.]

Ἦν, τότε βακχίαζε μὲν  
χθῶ[ν μεγαλιώνυμός] τε Κό-  
δμου Μινυᾶν τε κόλπ[ος ΑΘ-]  
[γε]ρά τε καλλίκαρπος :  
Εὐοῖ ᾧ ἰὸ Βάκχ' ᾧ ἰέ] Παιάν·  
πᾶσα δ' ὕμνοβρύχῃ χόρει-  
ε[ν Δελφῶ]ν ἱερὰ μάκαιρα χώρα·  
αὐτὸς δ' ἄστε[ι σὺν δ]έμαι  
φαίνων Δελφίσις σὺν κόραις  
[Παρν]ασσοῦ πτύχας ἔσται.  
'Ἰέ Παιάν κ.τ.λ.

β'.

[Οἶκοθα]λὲς δὲ χειρὶ πάλ-  
λων δ[έπ]ας ἐνθέοις [σὺν οἶσ-]  
τροις ἔμολες μυχαῖς [Ἐλε]ν-  
σῖνος δν' [ἀνθεμῶ]δει·  
Εὐοῖ ᾧ ἰὸ Βάκχ' ᾧ ἰέ Παι]άν·  
[ἔθνος ἐνθ'] ἅπαν Ἑλλάδος  
γᾶς ἀ[μφι] ἐ[ν]ναέταις [φιλίον] ἐπ[άπ]ταις  
δργίων ὁσ[ίων] Ἰα]κ-  
χον [κλείει σ]ε· βροτοῖς πόνων  
ὠξ[ας δ'] ὄρ]μον [ἀλνπον :]  
'Ἰέ Παιάν κ.τ.λ.

γ'.

[Ἐ]ν[θεν ἐ]π' δλβίας χθονὸς  
Θελ[ξινόας] ἔκελσας, ἃ  
στῆσε μένος τ(ε) Ὀλυμπί[ας]  
[ἐξορ]ξαν τε κλειτάν :  
Εὐοῖ ᾧ ἰὸ Βάκχ' [ᾧ ἰέ Παι]άν·  
Μοῦσαι [δ'] αὐτίκα παρθέναι  
κ[ισσῶ] στε[ψ]άμεναι κύκλῳ σε πᾶσαι  
μ[ελψαν] ἀθάνα[τον] εἰς αἰ  
Παιᾶν' εὐκλέα τ' ὅ[πι κλέο]ν-  
σαι· [κα]τάρξε δ' Ἀπόλλων.  
'Ἰέ Παιάν κ.τ.λ.

ε'.

- 105 Ἐκτελέσαι δὲ πρῶτον Ἄμ-  
φικτύονας θεός] κελεύ-  
ει τάχος, ὥς ἐπ]άβολος  
μὴν ἐκέ[τας] κατὰσχη :
- 110 Εὐοῖ ὦ [ἰδ Β]άκχ' ὦ ἰὲ Παιάν·  
δε[ῖξαι] δ' ἐν ξενίοις ἐτεί-  
οις θεῶν ἱερῷ γένει συναίμω  
τόνδ' ὕμνον, θυσίαν τε φαί-  
νει[ν] σὺν Ἑλλάδος ὀλβίαις  
πα[νδ]ήμοις ἱκετείαις.
- 115 Ἴὲ Παιάν κ.τ.λ.
- Πυθιάσιν δὲ πενθετή-  
ροισι τ]ροπαῖς ἔταξε Βάκ-  
χου θυσίαν χορῶν τε πο[λ-]  
[λῶν] κυκλίαν ἀμύλλαν :
- 135 Εὐοῖ ὦ ἰὲ Βάκχ' [ὦ ἰὲ Παι]άν :  
τεύχειν· ἀλιοφεγγέσιν  
δ' ἀρχο[ύσαις] ἴσον ἄβρον ἀγαλμα Βάκχου  
ἐν . . . χρυσέω λεόν-  
τιω στήσαι ξυθέω τε τ[εῦ-]  
ξαι θεῷ πρέπον ἄντρον.
- 140 Ἴὲ Παιάν κ.τ.λ.
- Ἄλλὰ δέχεσθε βακχ[ειώ-]  
[τα]ν Διόνυσ[ον, ἐν δ' ἀγνι-]  
αῖς ἅμα σὺν [χοροῖς] κ[ι] κ[ι-]  
[κλήσκετε] κισσ[οχ]αίταις :
- 145 Ε[ὐοῖ ὦ ἰδ Βάκχ' ὦ ἰὲ [Παιάν.]

(Eight fragmentary or missing verses.)

IV. PAIAN OF ARISTONOOS<sup>1</sup>

Δελφοὶ ἔδωκαν Ἀριστονόῳ, ἐπεὶ τοὺς ὕμνους τοῖς θεοῖς ἐποίησεν, αὐτῷ καὶ ἐγγόνοις προξενίαν εὐεργεσίαν προμαντείαν προεδρίαν προδικίαν ἀσυλίαν πολέμου ἢ εἰρήνης, ἀτέλειαν πάντων καὶ ἐπιτιμίαν καθάπερ Δελφοῖς, ἀρχοντος Δαμοσχάρεος, βοιλευόντων Ἀντάνδρου, Ἐρασίππου, Εὐαρχίδα.

Ἀριστόνοος Νικασθένους Κορίνθιος Ἀπόλλωνι Πυθίῳ τὸν ὕμνον.

|                                                                                                              |                                                                                                              |
|--------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| α'. Πυθίαν ἱερόκτιτον<br>ναίων Δελφίδ' ἀμφὶ πέτρῃ<br>αἰ θεσπιόμαντιν ἔ-<br>δραν, ἰὴ ἰὲ Παιάν,                | Ἄπολλον, Κοῖον τε κόρας β'.<br>Λατοῦς, σέμνον ἑγαλμα καὶ<br>Ζηνὸς ὑψίστου, μακάρων 7<br>βουλαῖς, ὦ ἰὲ Παιάν, |
| γ'. ἐνθ' ἀπὸ τριπόδων θεο-<br>10 κτήτων χλωρότομον δάφναν<br>αείων μαντοσύνας ἐποι-<br>χνεῖς, ἰὴ ἰὲ Παιάν,   | φρικώεντος ἐξ ἀδύτου δ'.<br>μελλόντων θέμιν εὐσεβῇ<br>χρησμοῖς εὐφρόγγου τε λύρας<br>αὔδαῖς, ὦ ἰὲ Παιάν. 16  |
| ε'. ἀγριοθεῖς ἐνὶ Τέμπεσιν<br>βουλαῖς Ζηνὸς ὑπειρόχου,<br>ἐπεὶ Παλλὰς ἐπεμψε Πυ-<br>20 θῶδε, ἰὴ ἰὲ Παιάν,    | πείσας Γαῖαν ἀνθοτρόφον ζ'.<br>Θέμιν τ' εὐπλόκαμον θεᾶν<br>αἰὲν εὐλιβάνουσι ἔδρας<br>ἔχεις, ὦ ἰὲ Παιάν       |
| η'. ὅθεν Τριτογενὴ Προναί-<br>26 αν ἐν μαντείαις ἀγίοις<br>σέβων ἀθανάτοις ἀμοι-<br>βαῖς, ἰὴ ἰὲ Παιάν,       | χάριν παλαιᾶν χαρίτων θ'.<br>τοῖς τότε αἰδαίοις ἔχων 30<br>μνήμας ὑψίστας ἐφέπει<br>τιμαῖς, ὦ ἰὲ Παιάν.      |
| ι'. ὠροῦνται δέ σ' ἀθάνατοι<br>Ποσειδῶν ἀγροῖς δαπέδοις,<br>35 Νύμφαι Κωρυκίοισιν ἀν-<br>τροις, ἰὴ ἰὲ Παιάν, | τρέτεις φαναῖς Βρόμιος κ'.<br>σεμνὰ δ' Ἄρτεμις εὐπάνοις<br>κυνῶν ἐν φυλακαῖς ἔχει<br>τόπους, ὦ ἰὲ Παιάν. 40  |
| λ'. ἀλλ' ὦ Παρνασσοῦ γνάλων<br>εὐδρόσοισι Κασταλίας<br>νασμοῖς σὸν δέμας ἐξαβρό-<br>των, ἰὴ ἰὲ Παιάν,        | χαρεῖς ὕμνοις ἡμετέροις μ'.<br>ἄλβον ἐξ ὀσίων διδοῦς 46<br>αἰ καὶ σφύων ἐφέποις<br>ἡμᾶς, ὦ ἰὲ Παιάν.         |

<sup>1</sup> B. C. II. 17 (1893) 561 ff., *Philol.* 53 (1894) appendix.

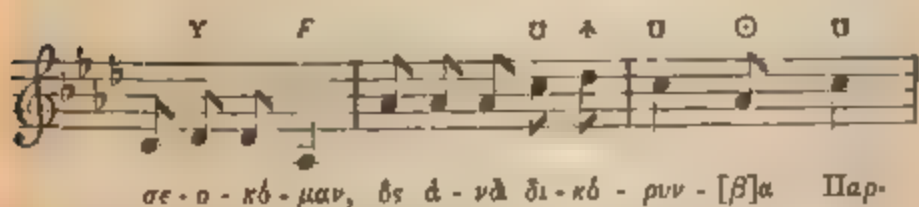
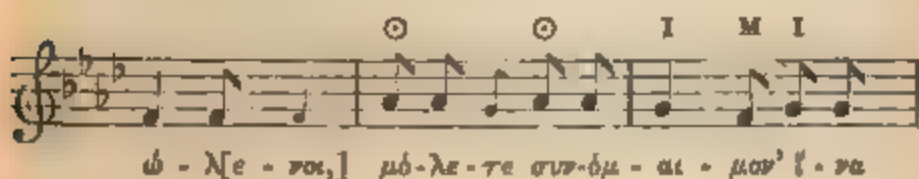
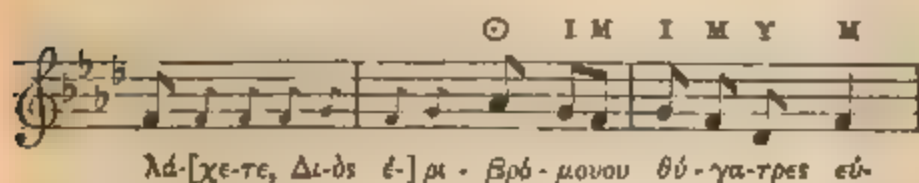
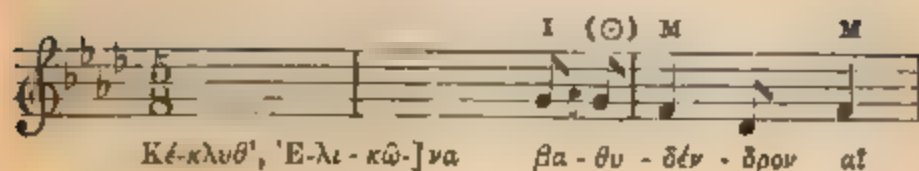
V. PAIAN OF ISYLLOS OF EPIDAUROS.<sup>1</sup>

- Ἰεπαιᾶνα θεὸν αἰεῖσ' αὖτε λαοί,  
 ξαθέας ἐνναέται τᾶσδ' Ἐπιδάουρον.  
 ὧδε γὰρ φάτις ἐνέπουσ' ἤλυθ' ἐς ἀκοάς  
 προγόνων ἀμετέρων, ὦ Φοῖβ' Ἀπόλλων.  
 5 Ἐρατῶ Μοῦσαν πατὴρ Ζεὺς λέγεται Μά-  
 λω δόμεν παράκοιτιν ὁσίοισι γάμοις.  
 Φλεγύας δ', ὃς πατρίδ' Ἐπίδauρον ἐναίεν,  
 θυγατέρα Μάλου γαμεῖ, τὴν Ἐρατῶ γεί-  
 νατο μάτηρ, Κλεοφῆμα δ' ὀνομάσθη.  
 10 ἐκ δὲ Φλεγύα γένετο, Αἴγλα δ' ὀνομάσθη·  
 τόδ' ἐπώνυμον· τὸ κάλλος δὲ Κορινθίς ἐπεκλήθη.  
 κατιδὼν δὲ ὁ χρυσότοξος Φοῖβος ἐν Μά-  
 λου δόμοις παρθενίαν ὥραν ἔλυσε,  
 λεχέων δ' ἱμεροέντων ἐπέβας, Λα-  
 15 τῷ κε κόρη χρυσοκόμα.  
 σέβομαι σε· ἐν δὲ θυώδει τεμένει τέκε-  
 το Ἰνν Αἴγλα, γονίμην δ' ἔλυσεν ὠδὶ-  
 να Διὸς παῖς μετὰ Μοιρᾶν Λάχεσίς τε μαῖα ἀγανά.  
 ἐπὶ κλησὶν δὲ νιν Αἴγλας ματρὸς Ἀσκλη-  
 πιδὸν ὠνόμαξε Ἀπόλλων, τὸν νόσων ταύ-  
 στορα, δωτῆρ' ὑγίειας, μέγα δῶρημα βροτοῖς.  
 Ἰεπαιάν, Ἰεπαιάν, χαῖρε Ἀσκλη-  
 πιδέ, τὰν σὺν Ἐπίδauρον ματρόπολιν αἰ-  
 ξον, ἐναργῆ δ' ὑγίειαν ἐπιπέμπουσι  
 25 φρεσὶ καὶ σώμασιν ἅμοις, Ἰεπαιάν, Ἰεπαιάν.

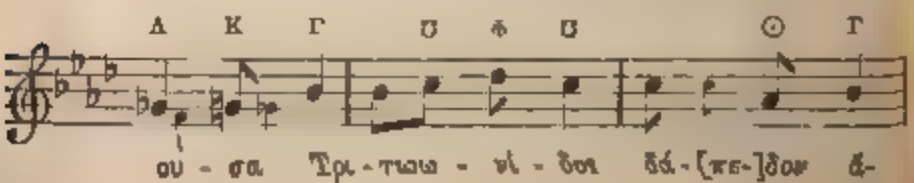
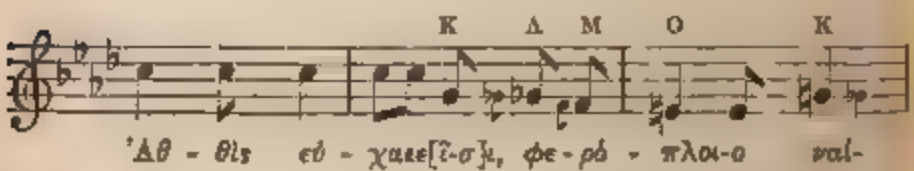
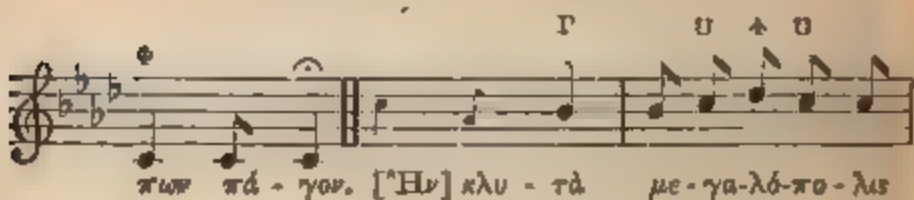
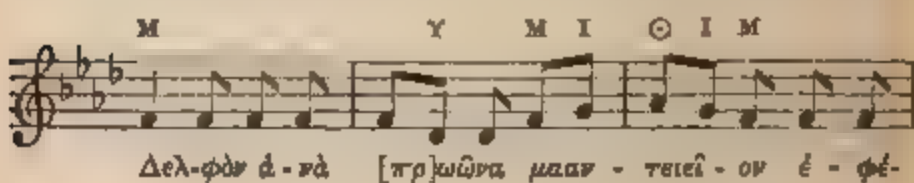
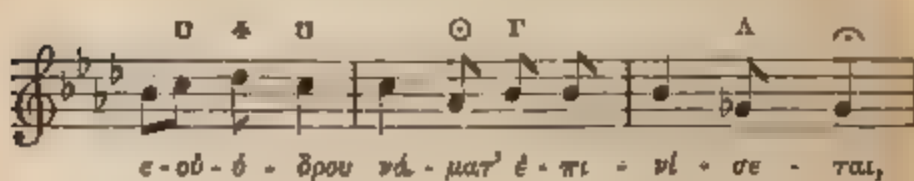
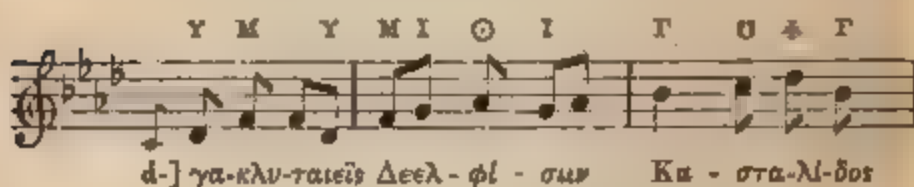
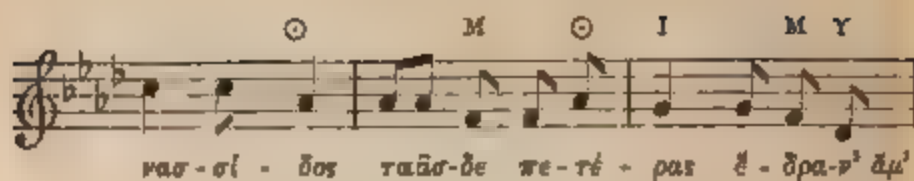
<sup>1</sup> W. Lamowitz *Isyllos von Epidaurios*, p. 13.

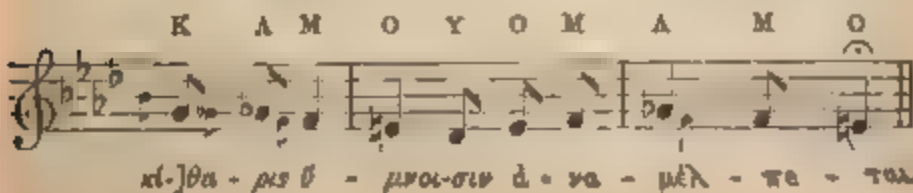
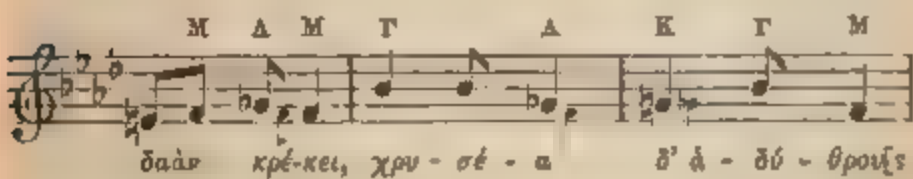
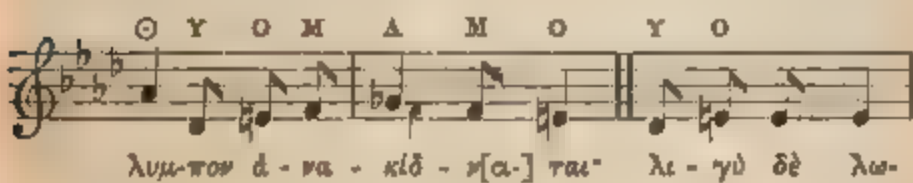
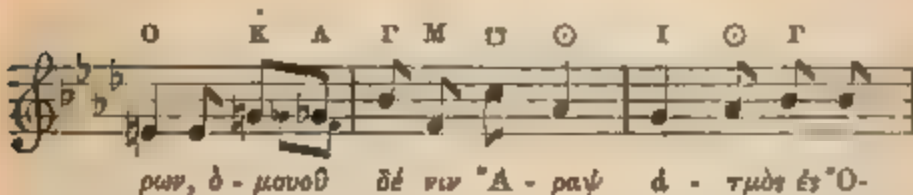
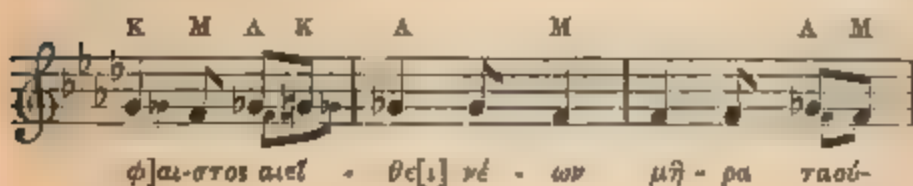
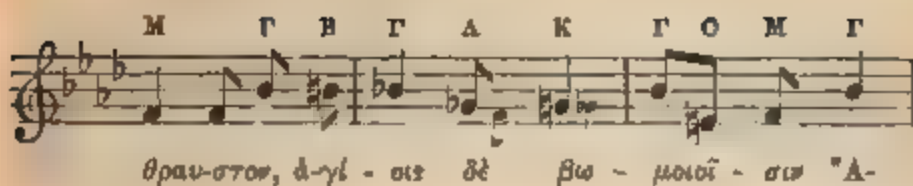


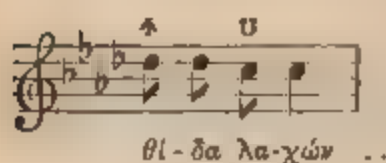
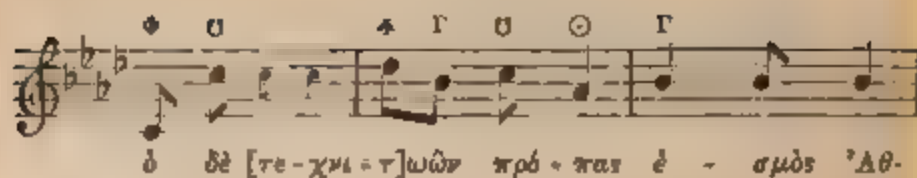
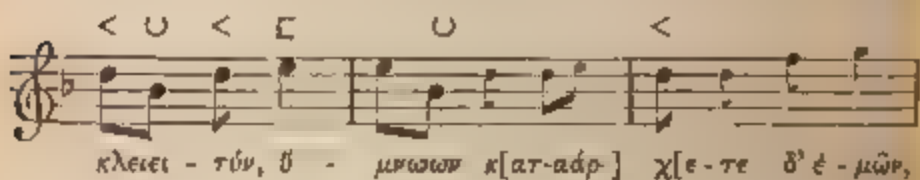
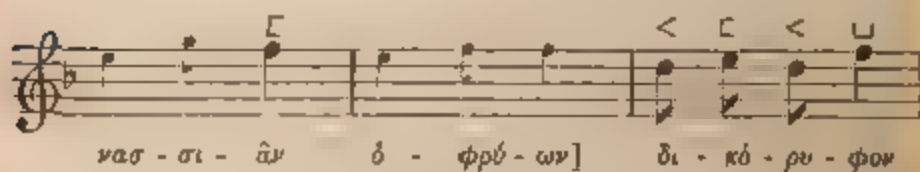
# HYMN TO APOLLO (i.).<sup>1</sup>



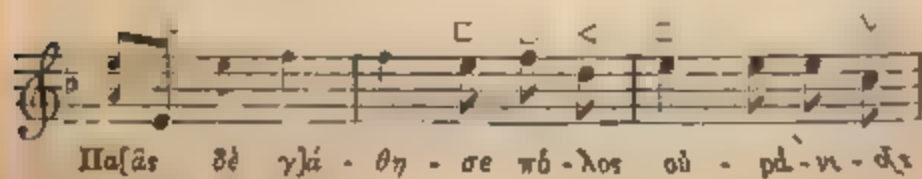
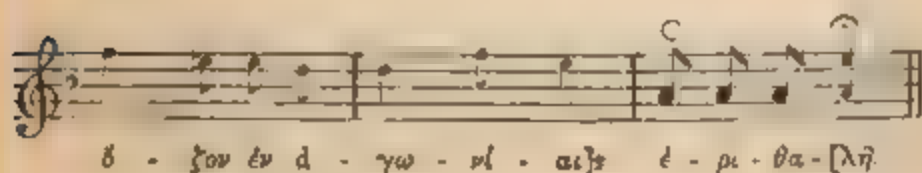
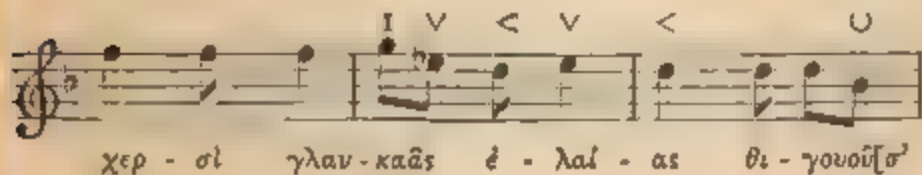
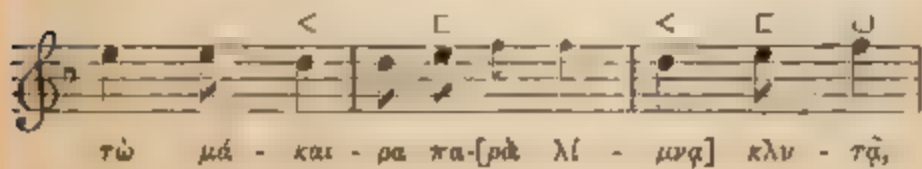
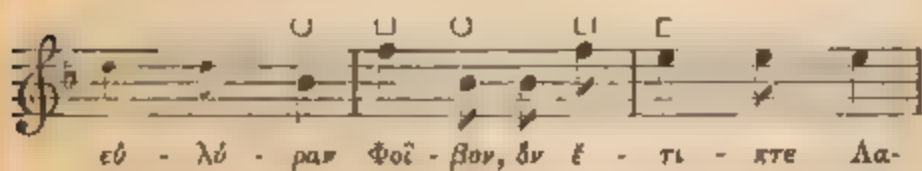
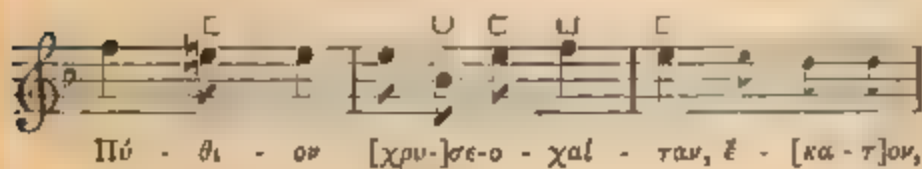
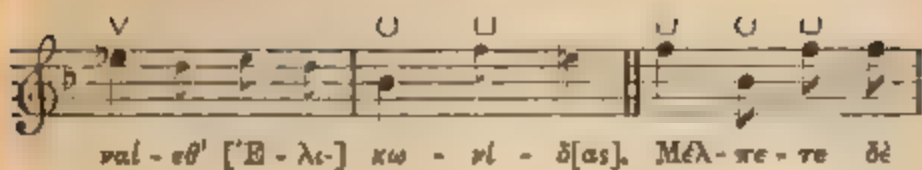
<sup>1</sup> *Philol.* 53 (1895), App. 174; cf. *B. C. H.* 18 (1894) 359. From the Treasury of the Athenians at Delphi.

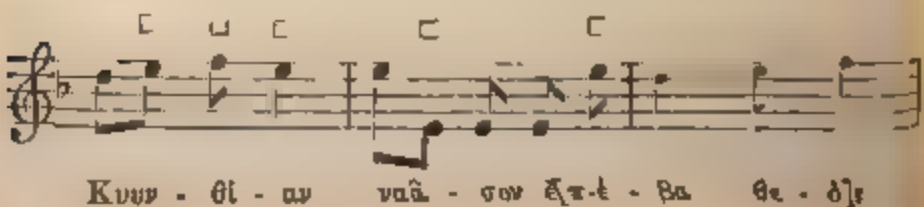
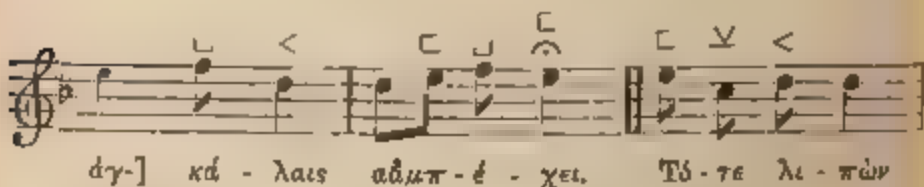
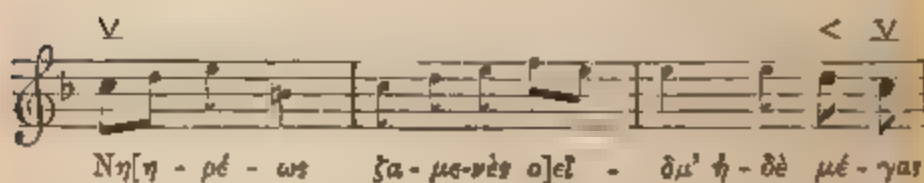
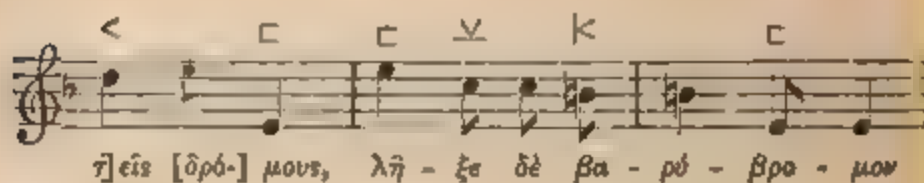
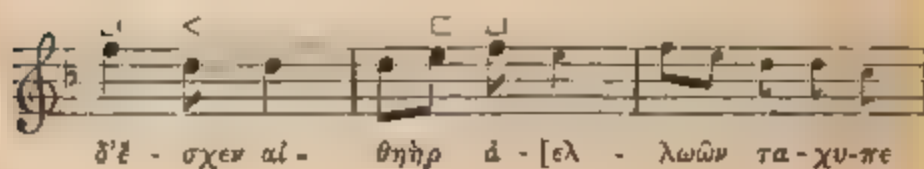
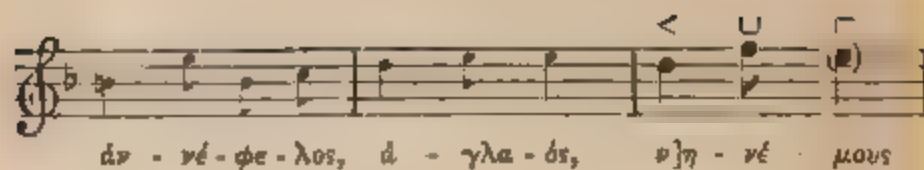




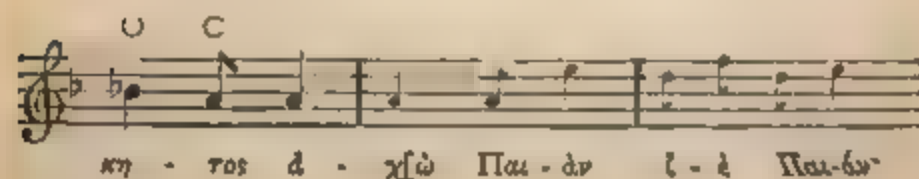
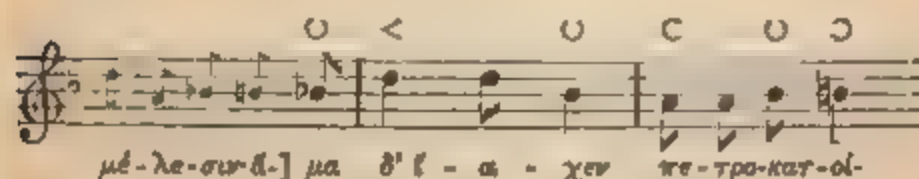
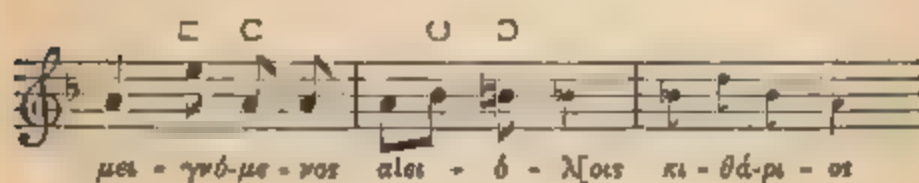
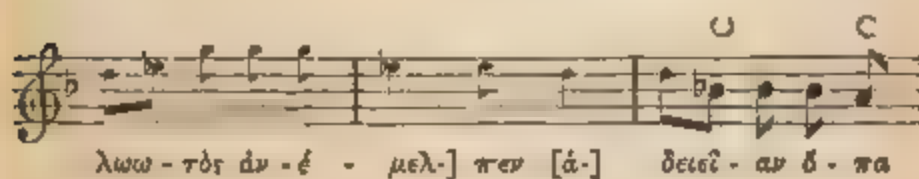
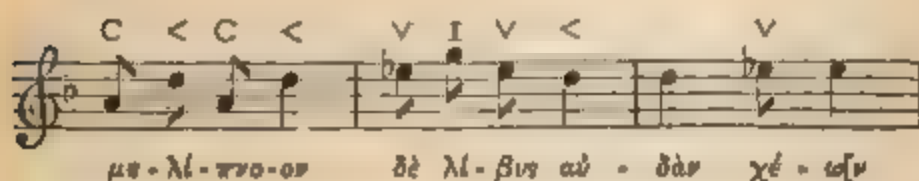
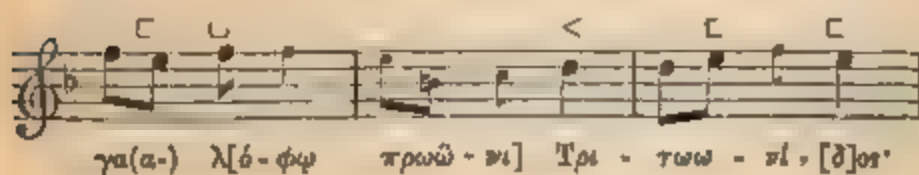
HYMN TO APOLLO (ii.).<sup>1</sup>

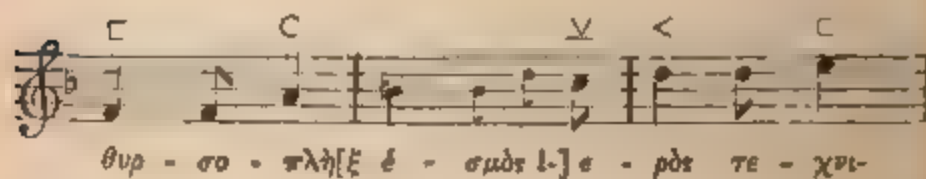
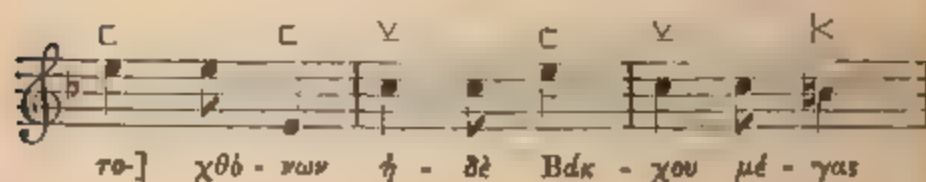
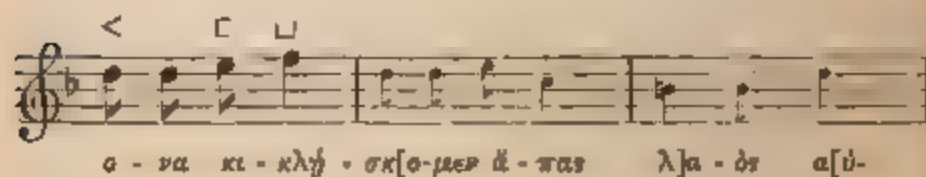
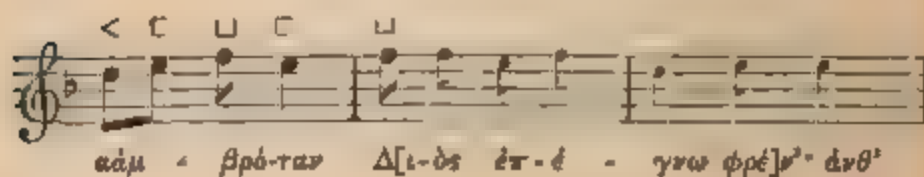
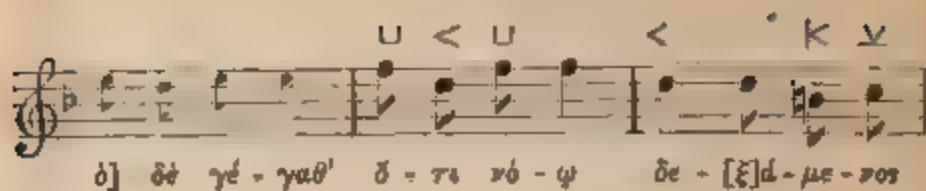
<sup>1</sup>B. C. H. 18 (1894) pl. xix.; from the Treasury of the Athenians at Delphi.









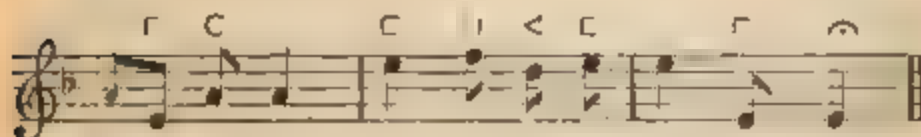




Ἄ[λ - λὰ χρητή - σμ]ψ - δὸν δε ἔ - χεῖς τρέ - πο - δα,



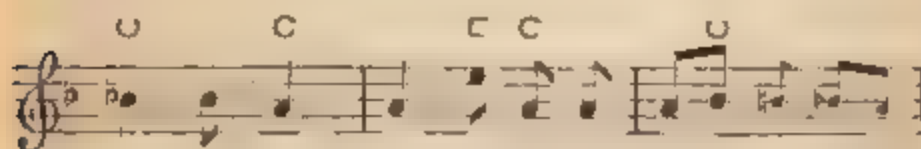
βαῖν' ἐ - πί θε - ο - σταβ - [έ - α τάν - δε Παρ -



ρα[ασ -] σί - αν δε - ρά - δα φι - λέν - θε - αν.



Ἄμ - φι πλό - κ[α - μον σὺ δ' οἶ] - νω[ῶ - πα] δαφ -



ρας κλά - δον πλεξ - ά - με - νος αά - π[λέ - τουους



θε - με - λί - ονι τ'] αάμ - βρό - τῃ χει - ρί σό -



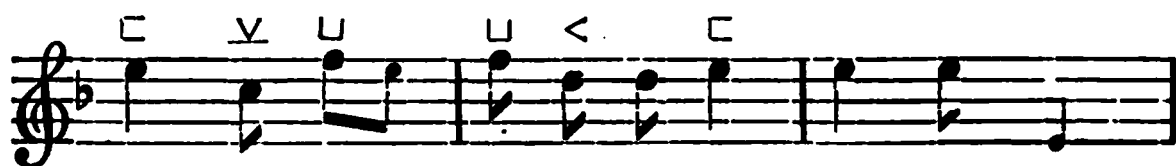
ρων, α - ναξ, Γ[ὰς κε - λώ - ρῃ πε - ρι - κτ -



νεῖς] κό - ρα. Ἄλ - λὰ Λαα - τοῦς ἐ - ρα - το -



γ[λέ - φα - ρε παῖ, μεῖ - νας ἄ - νυ - πό - στα - το]ν



παῖ - δα Γα - [âs] τ' ἐ - πεφ - νες ἰ - οῖς ....

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The fragments are cited by Arabic numerals; Roman numerals indicate the pages of the Introduction. )( = 'as distinguished from.'

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- ἐμβαλῶ *cum gen.* Alk. 5. 3.  
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     An. 24. 11; P. 4. 20; Tel.  
     3. 1.  
     *cum accus.* P. 4. 1; 11. 2.  
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     )( ἀπό Sim. 12.  
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     with πέπω B. 2. 90.  
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     4. 63; 21. 2; Alk. 24. 5;  
     Sa. 2. 9; 2. 13; B. 1. 2;  
     9. 129; 9. 131; 10. 48.

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-θαλής B. 4. 5.

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F. S. 25.

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θυμός Alk. 1; Ib. 4; P. 15. 1.

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υ elided An. 8. 4; B. 10. 10;  
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ιαίνω Alkm. 13; P. 15. 10;  
B. 9. 131.

Ίάλυσος Timokr. 1. 7.

ιάτωρ Alkm. 4. 89.

ιδέ B. 7. 5.

ιδρώς Sa. 2. 13.

Ιε Timoth. 8.

ιεραι F. S. 1.

ιερόδακρυς Mel. 1. 5.

ιερός St. 3. 2; P. 4. 5; 15. 9;  
B. 10. 1.

-ιζω An. 23. 4.

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ιημι: ιε (f) F. S. 1.

ικνίσωμαι *cum accus.* St. 7; Sim.  
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ικταρ Alkm. 4. 80.

ιμεράμπυξ B. 9. 9.

ιμεράφωνος Alkm. 7. 1.

ίνα B. 10. 42.

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ιόπλοκος Alk. 13; B. 9. 37.

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ιός B. 2. 75.

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 Sk. 7. 2.  
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 7. 4; F. S. 6. 2; 27. 6;  
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- οὐ . . . ἔτι Alkm. 7. 1.  
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 οὐλος F. S. 1; B. 9. 113.  
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     *cum gen.* with passive An.  
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     *cum dat.* Alkm. 5. 2; Ib.  
     11.  
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     B. 9. 11.  
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     1. 10; B. 10. 51; Arist. 3.  
     *cum dat.* P. 15. 6.  
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     16.  
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 ποικίλος B. 5. 33.  
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 πολεμαδόκος Alk. 2; Lampr.  
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 πόλις Sim. 25.  
 πολύζηλος B. 5. 63.  
 πολυμελής Alkm. 1.  
 πολύμοχθος Arist. 1.  
 πολύπλαγκτος B. 5. 35.  
 πολὺς fem. B. 2. 100.  
 πολύφανος Alkm. 11. 2.  
 πολύχορδος Sim. 19.  
 πολύχρυσος B. 5. 4.  
 πονάω Sa. 37.  
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     B. 9. 94.  
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     18; Sa. 35; An. 2  
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     P. 28.  
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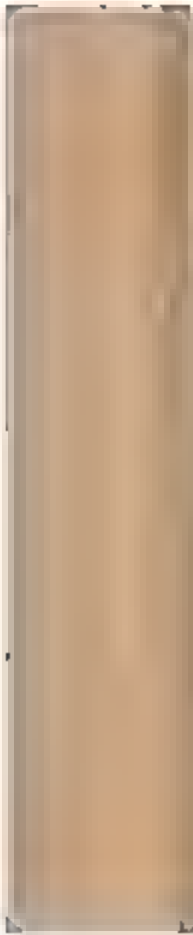
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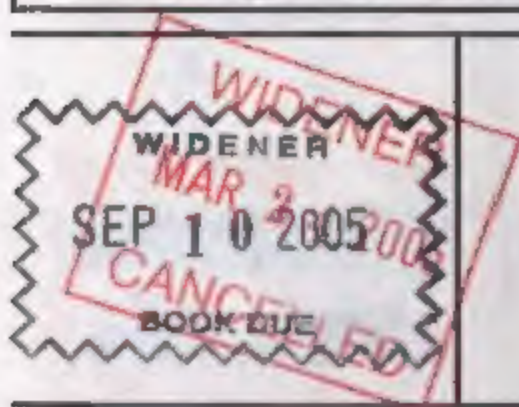


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